

Plans, Elevations,
Sections, and Perspective Views

OF THE

G A R D E N S

A N D

B U I L D I N G S

At K E W in S U R R Y,

The Seat of Her ROYAL HIGHNESS

The Princess Dowager of Wales.

B Y

W I L L I A M C H A M B E R S,

M E M B E R

Of the Imperial Academy of Arts at Florence, and of the Royal Academy of Architecture at Paris,

A R C H I T E C T

To the KING, and to Her Royal Highness the Princess Dowager of WALES.

L O N D O N,

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Cross, and Dorothy Mercier at the Golden Ball, Windmill Street, Golden Square.

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TO
HER ROYAL HIGHNESS
AUGUSTA
Princess Dowager of Wales
THE FOLLOWING
DESIGNS
OF HER
Magnificent Villa at Kew,

Are most Humbly Dedicated

BY

HER ROYAL HIGHNESS'S

Most Obliged

And Most Dutiful Servant,

William Chambers.

A DESCRIPTION OF THE PLATES.

THE first plate exhibits a general plan of the ground-floor of the Palace, in its present state. The principal court is in the middle; the stable court on the left hand, and the kitchen courts on the right. As you enter the house from the principal court, a vestibule leads to the great hall, which occupies two stories in height, and receives its light from windows in the upper story. It is furnished with full length portraits, representing king William III, queen Mary, the present king of Prussia, the late Emperor of Germany, the present hereditary Prince of Brunswick, the late Elector of Cologne, and the famous Lord Treasurer Burleigh: besides which there is a very good hunting piece by Mr. Wootton, wherein are represented his Royal Highness Frederic Prince of Wales, lord Baltimore, lord Cholmondely, lord Boston, colonel Pelham, and several of his Royal Highness's attendants. In this room are likewise two large Vases of Statuary-Marble, on which are cut in Basso Relievo the four Seasons of the year.

General Plan
of the Palace.

FROM the Hall a passage leads to the Garden; and on the right hand of this passage is the Princess's common Apartment, consisting of an Antichamber, a Drawing Room, a Cabinet, and a Gallery, with waiting rooms, and other conveniencies for the attendants. The Antichamber is hung with Tapestry; and over the doors are two portraits, the one of the late lord Cobham, the other of the present earl of Chesterfield.

THE Drawing Room is likewise hung with Tapestry. Over the doors are the portraits of his Majesty king George I, and his Royal Highness Frederic Prince of Wales. There is also another picture in the room with three heads, being the portraits of their Royal Highnesses the late Princess of Orange, and the Princesses Amelia and Carolina.

THE Cabinet is finished with pannels of Japan: the ceiling is gilt; which together with the chimney piece was designed by the late ingenious Mr. Kent.

THE Gallery, with all its furniture, is entirely executed from designs of the same gentleman. The colour of the wainscoting is blue, and the ornaments are gilt. Over the chimney is a portrait of the late Princess of Orange, in a riding dress; and on each side of it is a very fine picture by the celebrated Mr. Wootton; the one representing a Stag at Bay, and the other a Return from the chase: the scene of both is Windsor Forest, and the persons represented are the late prince of Wales, the late duke of Marlborough, Mr. Spencer, the duke of Chandos, the marquis of Powis, lord Jersey, lord Boston, lord Baltimore, the colonels Lumly, Schutz and Madden, Mr. Scot, Mr. Bloodworth, and several attendants.

ON the left of the passage which leads to the garden are the apartments of the bedchamber women. In their drawing room there is a very large collection of portraits of Illustrious Persons of both sexes; none of them very finely painted, yet curious, and very entertaining. The ceiling is executed from a design of Mr. Kent's; as are likewise the ceiling, chimney piece, and all the other parts of their dining room.

THE

DESCRIPTION of the PLATES.

Principal floor
of the Palace.

THE ceiling of the great stair-case was designed by Mr. Kent. The second plate contains a plan of the principal floor, distributed into one state apartment for her Royal Highness, and into lodging rooms for her children and their attendants. The state apartment consists of a gallery, a drawing room, a dressing room, an antichamber, a bed room, and closets.

THE walls of the gallery are adorned with grotesque paintings, and children in theatrical dresses, by the late Mr. John Ellis. The chimney piece and all the furniture are from designs of Mr. Kent; and on the piers between the windows are four large painted looking glasses from China.

THE ceiling of the drawing room was designed, and I believe painted by Mr. Kent, with grotesque ornaments, in party colours, and gold. The center compartment represents the story of Leda. The chimney piece, the tables, glass-frames, and all the furniture, were designed by the same ingenious artist. The room is hung with green silk, and furnished with a very pretty collection of pictures, by Domenichino, Paul Veronese, Albano, Claude Lorrain, Pietro da Cortona, Cornelius Jansen, Bassano, Bergheim Bourgognon, &c.

THE ceiling, furniture, and chimney-piece of the dressing-room were designed by Mr. Kent. The room is richly furnished with Japan cabinets, and a great variety of curious works in Dresden porcelain, amber, ivory, &c. and there are also in it two large pictures; the one by Dupan, representing the children of the Royal Family at play; and the other the Princess of Wales, with his present Majesty, the duke of York, and the Princess Augusta, all in their infancy, attended by lord Boston, lady Archibald Hamilton, and Mrs. Herbert.

HER Royal Highness's bedchamber is hung with tapestry: the ceiling and chimney piece were designed by Mr. Kent.

THE antichamber and closets contain nothing remarkable, excepting an Hygrometer, of a very curious construction, invented and executed by the learned and ingenious Mr. Pullein, one of her Royal Highness's chaplains.

Elevations of
the Palace.

THE third plate represents the North and South elevations of the Palace, both of them executed from designs of the late Mr. Kent, and under his inspection.

THE gardens of Kew are not very large. Nor is their situation by any means advantageous; as it is low, and commands no prospects. Originally the ground was one continued dead flat: the soil was in general barren, and without either wood or water. With so many disadvantages it was not easy to produce any thing even tolerable in gardening: but princely munificence, guided by a director, equally skilled in cultivating the earth, and in the politer arts, overcame all difficulties. What was once a Desert is now an Eden. The judgement with which art hath been employed, to supply the defects of nature, and to cover its deformities, hath very justly gained universal admiration, and reflects uncommon lustre on the refined taste of the noble contriver; as the vast sums which have been expended to bring this arduous undertaking to perfection, do infinite honour to the generosity and benevolence of the illustrious possessor, who with so liberal a hand distributes the superfluity of her treasures in works which serve at once to adorn the country, and to nourish its industrious inhabitants.

Elevation and
Plan of the
Green-house.

ON entering the garden from the palace, and turning towards the left hand, the first building which appears is the Orangery, or Green House, of which the plan and elevation of the South-front are given in the fourth plate. The design is mine, and it was built under my inspection in the year 1761. The front extends one hundred and forty five feet: the room is one hundred and forty two feet long, thirty feet wide, and twenty five high. In the back shed are two furnaces to heat flues, laid

DESCRIPTION of the PLATES.

3

laid under the pavement of the Orangery; which are found very useful, and indeed very necessary in times of hard frost.

THE fifth plate represents the elevation and plan of the temple of the Sun, situated in an open grove near the Orangery, and in the way to the Physic Garden. Its figure is of the circular Peripteros kind, but without an Attic; and there is a particularity in the Entablature, of which the hint is taken from one of the temples of Balbeck. The Order is Corinthian, the columns fluted, and the entablature fully enriched. Over each column on the Frize are Basso Relievos, representing lyres and sprigs of laurel; and round the upper part of the cell are suspended festons of fruits and flowers. The inside of the cell forms a salon richly finished and gilt. In the center of its cove is represented the Sun, and on the Frize, in twelve compartments, surrounded with branches of laurel, are represented the signs of the Zodiac in Basso Relievo. The sixth Plate exhibits designs of the Cove, with the Entablature, and ornaments of the Frize. This building was begun and finished under my inspection in the year 1761.

The Temple
of the Sun.

Ceiling, &c.
in the Temple
of the Sun.

THE Physic or Exotic Garden was not begun before the year 1760; so that it cannot possibly be yet in its perfection: but from the great botanical learning of him who is the principal manager, and the assiduity with which all curious productions are collected from every part of the globe, without any regard to expence, it may be concluded that, in a few years, this will be the amplest and best collection of curious Plants, in Europe. For the cultivation of these plants I have built several stoves; and amongst others a very large one, of which there are the plans, elevation, and sections in the seventh plate. Its extent from east to west is one hundred and fourteen foot: the center is occupied by a bark-stove sixty foot long, twenty foot wide, and twenty foot high, exclusive of the tan-pit; and the two ends form two dry-stoves, each twenty five foot long, eighteen foot wide, and twenty foot high.

Plans Elevations,
&c. of the
great Stove.

THE dry-stoves are furnished with stands for placing pots on, made in the form of steps. They have each three revolutions of flues in the back-wall; and one of them hath likewise a flue under the pavement.

THE bark-stove in the center is heated by four furnaces: two of these serve to warm the flues under the pavement, and two to warm those in the back-wall, of which there are five revolutions. The flues are all of them 9 inches wide, and two foot high. Those in the back-wall are divided from the house by a brick-on-edge wall, and separated from each other by foot-tiles. Between some of them are placed air-pipes, for the introduction of fresh air, which by that means is warmed in its passage, and becomes very beneficial to the plants. The tan-pit is ten foot wide, and three foot six inches deep. It is surrounded on three sides by flues, being separated from them by a fourteen inch wall. The walks are three foot wide, paved with foot-tiles; and there is a border before the back-flues twenty inches wide, with a treillage for creepers, placed within six inches of the flues. The roof-lights are divided in to three heights, and run on casters; so that they are moved up and down with great ease; from a boarded passage placed over the flues, between the treillage and the back-wall. The front lights slide in groves. On the outside of the bark-stove, in front, there is a border covered with glass for bulbous roots, which, by the assistance of the flues under the pavement of the stove, flourish very early in the year.

CONTIGUOUS to the Exotic Garden is the Flower Garden. In the eighth plate is an elevation of its principal entrance, which, with a stand on each side of it for rare flowers, forms one end of the garden. The two sides are enclosed with high trees, and the end facing the principal entrance is occupied by an Aviary of a vast depth, in which is kept a numerous collection of birds, both foreign and domestic. The ninth plate contains an elevation and part of the plan thereof.

Principal entrance to the
Flower Garden, &c.

The Aviary.

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THE

DESCRIPTION of the PLATES.

THE Parterre is divided by walks, into a great number of beds, in which all kinds of beautiful flowers are to be seen, during the greatest part of the year; and in its center is a basin of water stocked with gold-fish. From the Flower-garden a short winding walk leads to the Menagerie. It is of an oval figure: the center is occupied by a large basin of water, surrounded by a walk; and the whole is enclosed by a range of pens, or large cages, in which are kept great numbers of Chinese and Tartarian pheasants, besides many sorts of other large exotic birds. The basin is stocked with such water-fowl as are too tender to live on the lake; and in the middle of it stands a pavillion of an irregular octagon plan, designed by me in imitation of a Chinese open TING, and executed in the year 1760. The general plan of the Menagerie or Pheasant-ground is contained in the tenth plate, and a plan and elevation of its pavillion in the eleventh.

Plan of the
Pheasant
ground.
Chinese Pa-
villion.

NEAR the Menagerie stands the Temple of Bellona, designed and built by me in the year 1760. It is of the prostyle kind; the portico tetrastyle Doric; the metopes alternately enriched with helmets, and daggers: and vases, and pateras. The cell is rectangular, and of a sesquialteral proportion; but closed with an elliptical dome, from which it receives the light. Its plan and elevation are contained in the twelfth plate.

Temple of
Bellona.

PASSING from the Menagerie towards the Lake, in a retired solitary walk on the left, is the Temple of the god Pan, of the monopteros kind; but closed on the side towards the thicket, in order to make it serve for a seat. It is of the Doric order; the profile imitated from that of the Theatre of Marcellus at Rome, and the metopes enriched with ox-skulls and pateras. It was built by me in the year 1758. Its plan and elevation are in the thirteenth plate.

Temple of
Pan.

NOT far from the last described Temple, on an eminence, stands the Temple of Eolus, like that of Pan, of the monopteros figure. The order is a Composite, in which the Doric is predominant. Within the columns is a large semicircular nich, serving as a seat, which revolves on a pivot, and may with great ease be turned by one hand to any exposition, notwithstanding its size. The elevation of this Temple is found in the fourteenth plate; as is likewise that of the Temple of Solitude, situated very near the south front of the palace: and both their plans, with several others, are to be found in the thirty fourth plate.

Temples of
Solitude and
Eolus.

AT the head of the Lake, and near the Temple of Eolus, stands a Chinese octagon building of two stories, built a good many years ago, I believe from the designs of Mr. Goupy. It is commonly called the House of Confucius; and its plan and elevation are represented in the fifteenth plate. The lower story consists of one room and two closets; and the upper story is one little salon, commanding a very pleasant prospect over the lake and gardens. Its walls and ceiling are painted with grotesque ornaments, and little historical subjects relating to Confucius, with several transactions of the Christian Missions in China. The sofa and chairs were, I believe, designed by Mr. Kent, and their seats and backs are covered with tapestry of the Gobelins. In a thicket, near the House of Confucius, is erected the engine which supplies the lake and basins in the gardens with water. A design thereof, with a description of its parts, is to be found in the sixteenth plate. It was contrived by Mr. Smeaton, and executed under his direction in the year 1761. It answers perfectly well, raising by means of two horses, upwards of 3600 hogheads of water in twelve hours.

The House of
Confucius.

The Water
Engine.

FROM the House of Confucius a covered close walk leads to a grove, where is placed a semi-octagon seat, designed by Mr. Kent, of which there is an elevation in the eighth plate. A winding walk, on the right of the grove, leads to an open plain, on one side of which, backed with thickets, on a rising ground, is placed a Corinthian colonnade, designed and built by me in the year 1760, and called the Theatre of Augustus. Its plan and elevation are contained in the seventeenth plate.

Mr. Kent's
Garden Seat.

The Theatre
of Augustus.

THE

DESCRIPTION of the PLATES.

THE Temple of Victory is the next building which offers itself to view. It stands on a hill, and was built in commemoration of the signal victory obtained, on the first of August 1759, near Minden, by the Allied Army, under Prince Ferdinand of Brunswick, over the French Army, commanded by the Marshal de Contades.

The Temple
of Victory.

THE figure is the circular Peripteros; the Order Ionic Decastyle, fluted, and richly finished. The Frize is adorned with foliages; and round the Attic are suspended festoons of Laurel. The Cell, which commands a pretty prospect towards Richmond, and likewise over Middlesex, is neatly finished with Stucco ornaments. Those in the ceiling represent standards, and other French trophies. The whole was designed by me, and executed under my inspection, in the year 1759, soon after the above mentioned battle. The plan and elevation of this Temple are in the eighteenth plate; and the ornaments of the cell, with a profile of the entablature of the Exterior Order, are represented in the nineteenth.

Ceiling, &c.
of the Temple
of Victory.

As you pass along from the Temple of Victory, towards the upper part of the Gardens, are seen the Ruins of an Arch, surrounded with several vestiges of other structures. It was designed and executed by me in the year 1760. Two perspective views of it are to be found amongst the plates, and its description will be given hereafter.

THE upper part of the Garden composes a large Wilderness; on the border of which stands a Moreque Building, commonly called the Alhambra. It consists of a Salon, fronted with a Portico of Coupled Columns, and crowned with a Lantern. In the twentieth plate is an Elevation of its principal front, and the twenty first shews its plan, and the ornaments painted in the ceiling of the Salon.

The Alham-
bra.

Ceiling of the
Alhambra.

ON an open space, near the center of the same Wilderness, is erected the Tower, commonly called the Great Pagoda. It was begun under my direction, in the Autumn of the year 1761, and covered in the Spring of the year 1762. The design is an imitation of the Chinese TAA, described in my account of the Buildings, Gardens, &c. of the Chinese, published in the year 1757.

PLATE the twenty second contains the plans of the ground floor, first floor, and upper story of that building; plate the twenty third its elevation; and plate the twenty fourth its section; all of them as they were first intended. These three plates were engraved before the building was finished; so that some alterations, which were thought necessary, during the progress of the work, obliged me to give the twenty fifth plate; wherein is represented a Geometrical Elevation of the Pagoda as now executed. The Base is a regular Octagon; forty nine feet in diameter; and the superstructure is likewise a regular Octagon on its plan, and in its elevation composed of ten prisms, which form the ten different stories of the building. The lowest of these is twenty six feet in diameter, exclusive of the Portico which surrounds it, and eighteen feet high; the second is five and twenty feet in diameter, and seventeen feet high; and all the rest diminish in diameter and height, in the same arithmetical proportion, to the ninth story, which is eighteen feet in diameter, and ten feet high. The tenth story is seventeen feet in diameter; and, with the covering, twenty feet high; and the finishing on the top is seventeen feet high; so that the whole structure, from the Base to the top of the Fleuron, is one hundred and sixty three feet. Each story finishes with a projecting roof, after the Chinese manner, covered with plates of varnished Iron of different colours; and round each of them there is a Gallery enclosed with a Rail. All the angles of the roofs are adorned with large dragons, being eighty in number, covered with a kind of thin glass of various colours, which produces a most dazzling reflection; and the whole ornament at the top is double gilt. The walls of the building are composed of very hard bricks; the outside of well coloured and well matched greystocks, neatly laid, and with such care, that there is not the least crack or fracture in the whole structure, notwithstanding

Plans of the
great Pagoda.

Elevation.

Section.

The great Pa-
goda.

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DESCRIPTION of the PLATES.

ing its great height, and the expedition with which it was built. The stair-case, which leads to the different stories, is in the center of the building. The prospects open as you advance in height; and from the top you command a very extensive view on all sides, and in some directions upwards of forty miles distance, over a rich and variegated country.

THE alterations made, in executing the Pagoda, consisting only in the widening of the Portico, which surrounds the basement story, and the three lowest galleries, affect the figures either of the plans or section so little, that I did not think it necessary to substitute new plates, instead of those already engraved.

NEAR the great Pagoda, on a rising ground, backed with thickets, stands the Mosque, of which the plan and elevation are represented in the twenty seventh plate, and the section in the twenty eighth. It was designed and built by me in the year 1761. The body of the building consists of an Octagon Salon in the center, flanked with two Cabinets, finishing with one large Dome and two small ones. The large Dome is crowned with a Crescent, and its upright part contains twenty eight little Arches, which give light to the Salon. On the three front sides of the central Octagon are three doors, giving entrance to the building; over each of which there is an Arabic Inscription, in golden characters, extracted from the Alcoran by Dr. Moreton, from whom I had the following explanation of them, viz.

Ne fit Coactio in Religione.

Non est Deus ullus præter Deum.

Ne ponatis Deo similitudinem.

THE Minarets are placed at each end of the principal building. In my design of them, as well as in the whole exterior decoration of the building itself, I have endeavoured to collect the principal particularities of the Turkish Architecture. With regard to the interior decoration, I have not so scrupulously adhered to their style in building, but have aimed at some thing uncommon, and at the same time pleasing. The walls of the cabinets are painted of a rich rose-colour, and those of the Salon are straw-coloured. At the eight angles of the room are palm-trees modelled in stucco, painted and varnished with various hues of green, in imitation of nature; which at the top spread, and support the dome, represented as formed of reeds, bound together with ribbons of silk. The Cove is supposed to be perforated, and a brilliant sunny sky appears, finely painted by Mr. Wilson of Covent Garden, the celebrated Landscape Painter.

In the way from the Mosque towards the Palace, there is a Gothic building, designed by Mr. Muntz; the front representing a Cathedral. Its plan and elevation are in the twenty ninth plate.

THE Gallery of Antiques, of which I have given two sections in the twenty ninth and thirtieth plates, was designed by me, and executed in the year 1757.

CONTINUING your way from the last mentioned building towards the palace, near the banks of the lake, stands the Temple of Arethusa; a small Ionic building of four columns, of which the plan and elevation are represented in the thirty first plate. It was designed and built by me in the year 1758.

NEAR it there is a bridge thrown over a narrow channel of water, and leading to the Island in the Lake. The design is, in a great measure, taken from one of Palladio's wooden bridges. Its plan and elevation are in the thirty second plate. There is nothing remarkable in the whole, but that it was erected in one night.

IN

DESCRIPTION of the PLATES.

IN various parts of the garden are erected covered seats, executed from the two designs represented in the thirty third plate; which were composed by me in the year 1758. The plans of these two designs, together with those of Mr. Kent's garden-seat, of the principal entrance to the flower-garden, and of the Temples of Eolus and Solitude, are all contained in the thirty fourth plate.

THE thirty fifth plate exhibits a plan and elevation of a Temple, designed by me, and now erecting in the garden of Kew, in commemoration of the present peace. The portico is Hexastyle Ionic; the columns fluted; the entablature enriched, and the tympan of the pediment adorned with basso Relievos. The cell is in the form of a latin cross, the ends of which are closed by semicircular sweeps, wherein are niches to receive statues: it is to be richly finished with stucco ornaments, allusive to the occasion on which it is erected.

THE thirty sixth plate exhibits a perspective view of the Palace of Kew, seen from the View of the Palace.
Lawn.

THE thirty seventh contains a view of the Lake and the Island, seen from a point near the foot View of the Lake and Island, &c.
of the bridge, with the Orangerie, the Temples of Eolus and Bellona, and the House of Confucius.

THE thirty eighth plate is likewise a view of the Lake and Island, seen from the Lawn, with the View of the Lake and Island from the Lawn.
Temple of Arethusa, the Bridge, the Pagoda, and the Temple of Victory.

THE thirty ninth plate is a view of the Flower Garden, and Aviary. View of the flower garden.

THE fortieth plate is a view of the Menagerie, with its Pavillion. View of the Menagerie.

THE forty first plate is a view of the north side of the ruin at Kew: it was designed and built by me in the year 1759, in order to make a passage for carriages and cattle, over one of the principal walks of the garden. My intention was to imitate a Roman Antiquity, built of brick, with an incrustation of stone. The design is a triumphal arch, originally with three apertures, but two of them now closed up, and converted into rooms, to which you enter by doors made in the sides of the principal arch. The soffit of the principal arch is enriched with coffers and roses, and both the fronts of the structure are Rustic. The north front is confined between rocks, overgrown with briars and other wild plants, and topped with thickets, amongst which are seen several columns, and other fragments of buildings, and at a little distance beyond the arch is seen an antique statue of a Muse.

THE forty second plate exhibits the south view of the Ruin, with the temple of Victory in View of the South side of the Ruin.
the distance. The central structure of the Ruin is bounded on each side by a range of arches. There is a great quantity of Cornices, and other fragments, spread over the ground, seemingly fallen from the buildings; and in the thickets on each side are seen several remains of piers, brick-walls, &c.

THE forty third plate presents a view of the Wilderness, with the Alhambra, the Pagoda, and Mosque. This plate concludes the work.

ALL the architectural designs and ornaments were done by me with the greatest care and accuracy, the figures drawn by Signor Cipriani, and the views by Messieurs Kirby, Thomas Sandby, and Marlow, all of them excellent draughtsmen. The whole work is engraved by the most eminent of our Artists, as appears by the names affixed to the plates, and in a manner adequate to the encouragement given them, which hath constantly been equal to the extent of their wishes.

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ONE

DESCRIPTION of the PLATES.

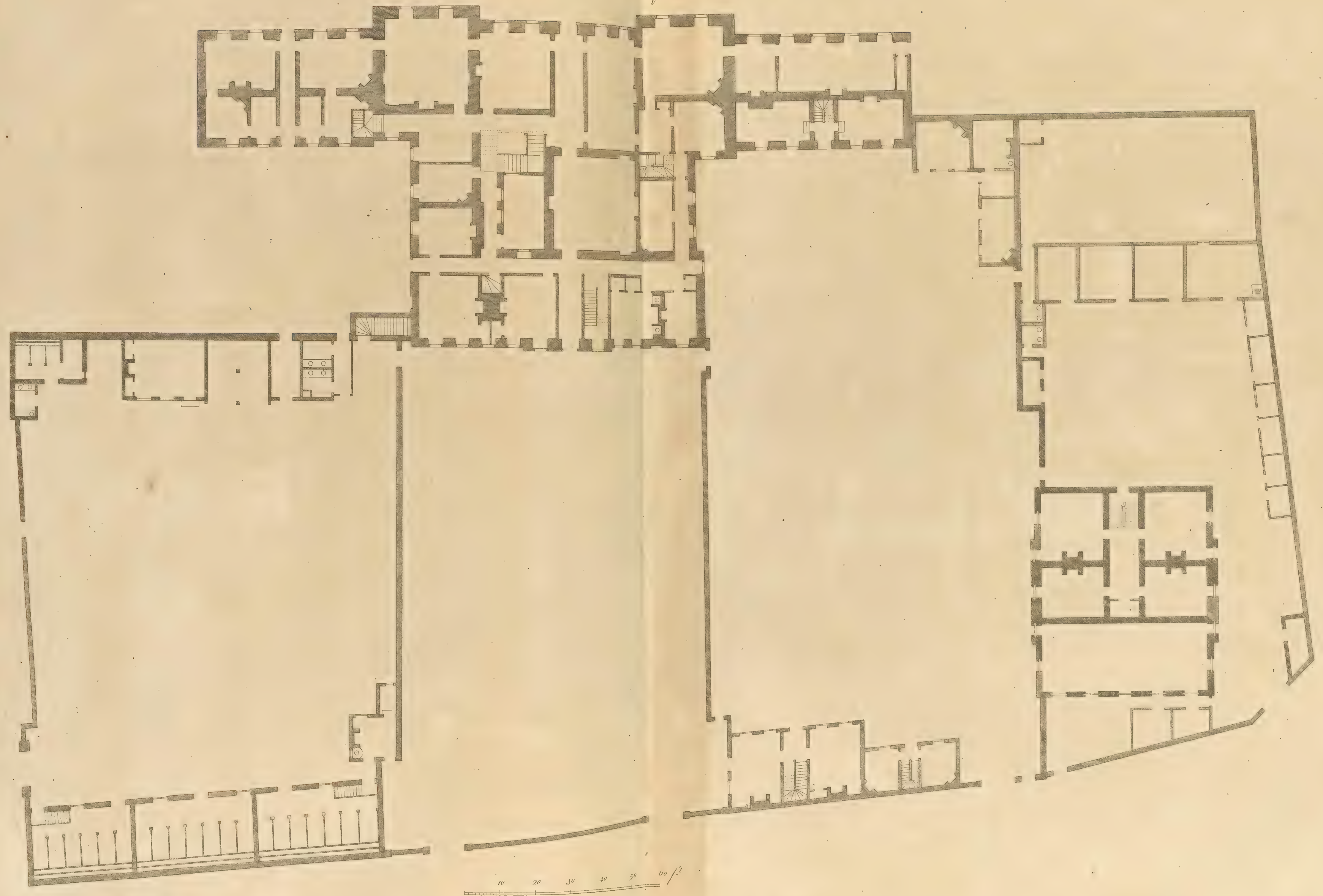
ONE circumstance the warmth of gratitude will not suffer me to conceal, though perhaps I shall err in revealing it; which is that the whole of this very expensive publication has been carried on without the least charge to me; the work having been undertaken by Royal Command, and nobly paid for by Royal Bounty.

F I N I S.

DIRECTIONS to the BINDER.

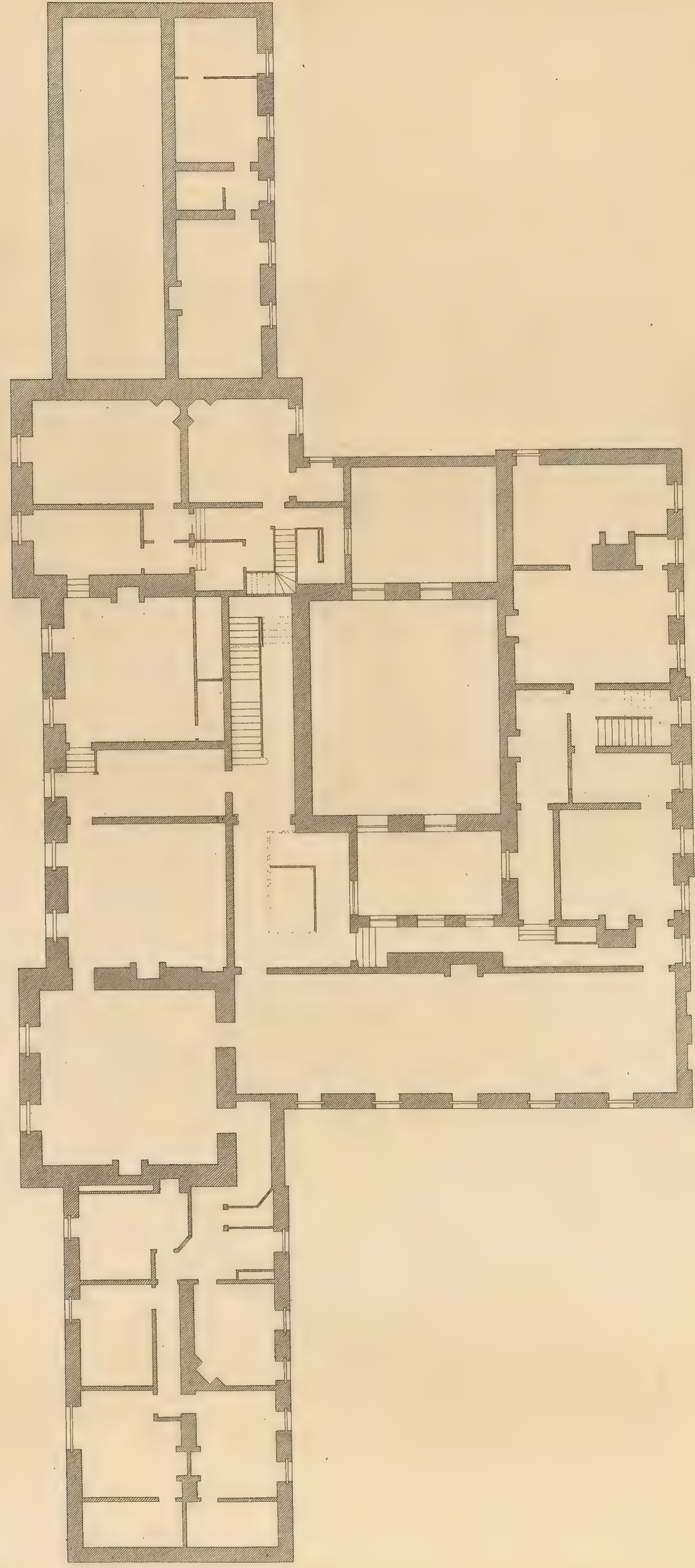
AFTER the Title, place the Dedication; next to that the Description of the Plates; and then the Plates in the following order, viz. 1. the General Plan of the Palace; 2. the principal Floor of the Palace; 3. Elevations of the Palace; 4. Elevations, &c. of the Green-House; 5. the Temple of the Sun; 6. the Ceiling in the Temple of the Sun; 7. the Plans, &c. of the great Stove; 8. the principal Entrance to the Flower-Garden, &c. 9. the Aviary; 10. the Plan of the Pheasant-Ground; 11. the Chinese Pavillion; 12. the Temple of Bellona; 13. the Temple of Pan; 14. the Temples of Solitude and Eolus; 15. the House of Confucius; 16. the Water Engine; 17. the Theatre of Augustus; 18. the Temple of Victory; 19. the Ceiling and other Ornaments of the same; 20. the Alhambra; 21. the Ceiling of the same; 22. Plans of the Pagoda; 23. its Elevation; 24. its Section; 25. the large Elevation of the Pagoda; 26. the Mosque; 27. Sections of the same; 28. the Gothic Cathedral; 29. and 30. Sections of the Gallery of Antiques; 31. Temple of Arethusa; 32. the Bridge; 33. Garden Seats; 34. Various Plans; 35. the Temple of Peace; 36. View of the Palace; 37. View of the Lake and Island from the foot of the Bridge, with the Orangerie, &c. 38. View of the same from the Lawn; 39. View of the Flower-Garden and Aviary; 40. View of the Menagerie; 41. North side of the Ruin; 42. South View of the same; 43. View of the Wildernels.

General Plan of the Palace.



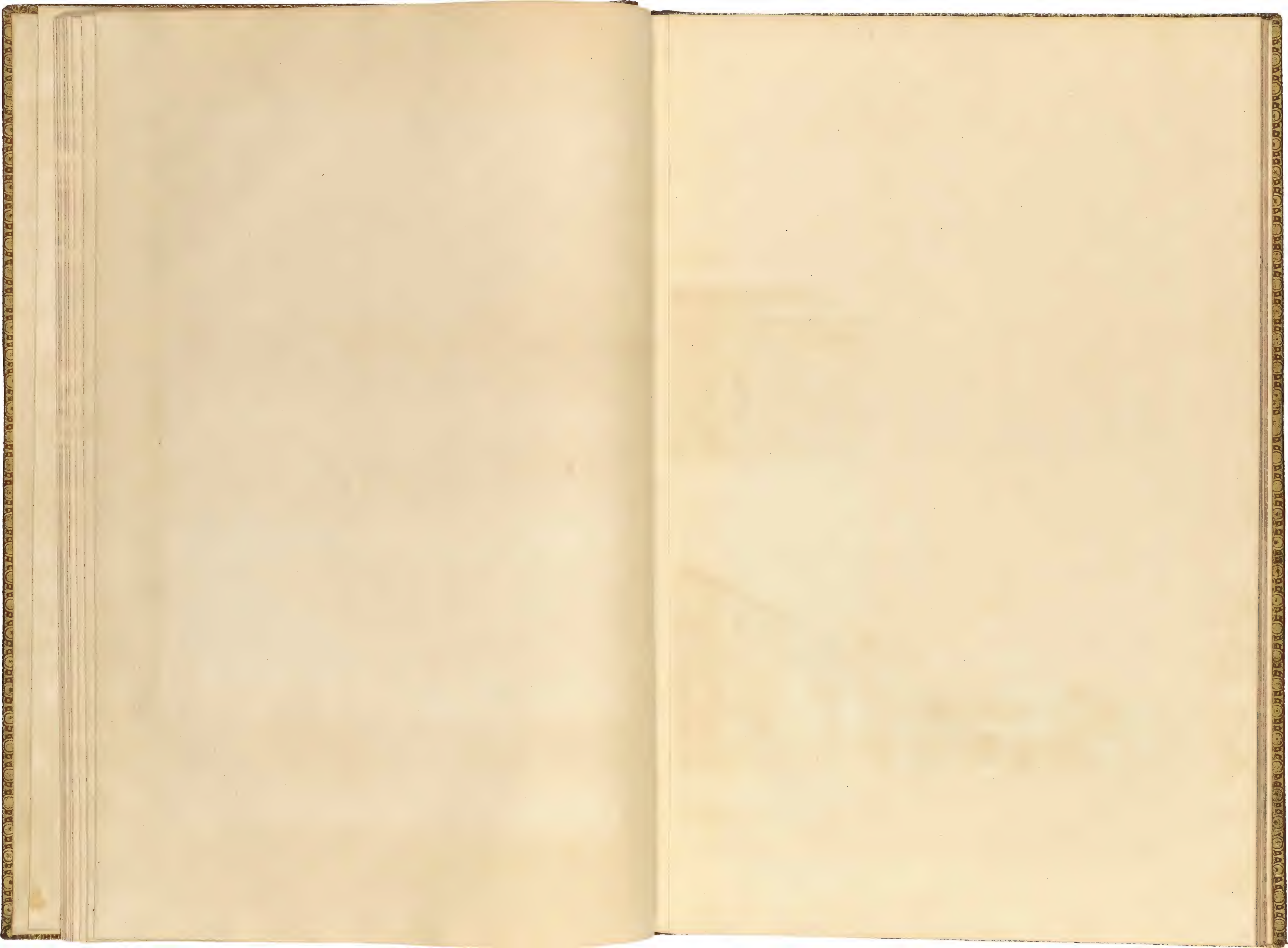
N. Patton Sculp.

Principal floor of the Palace.



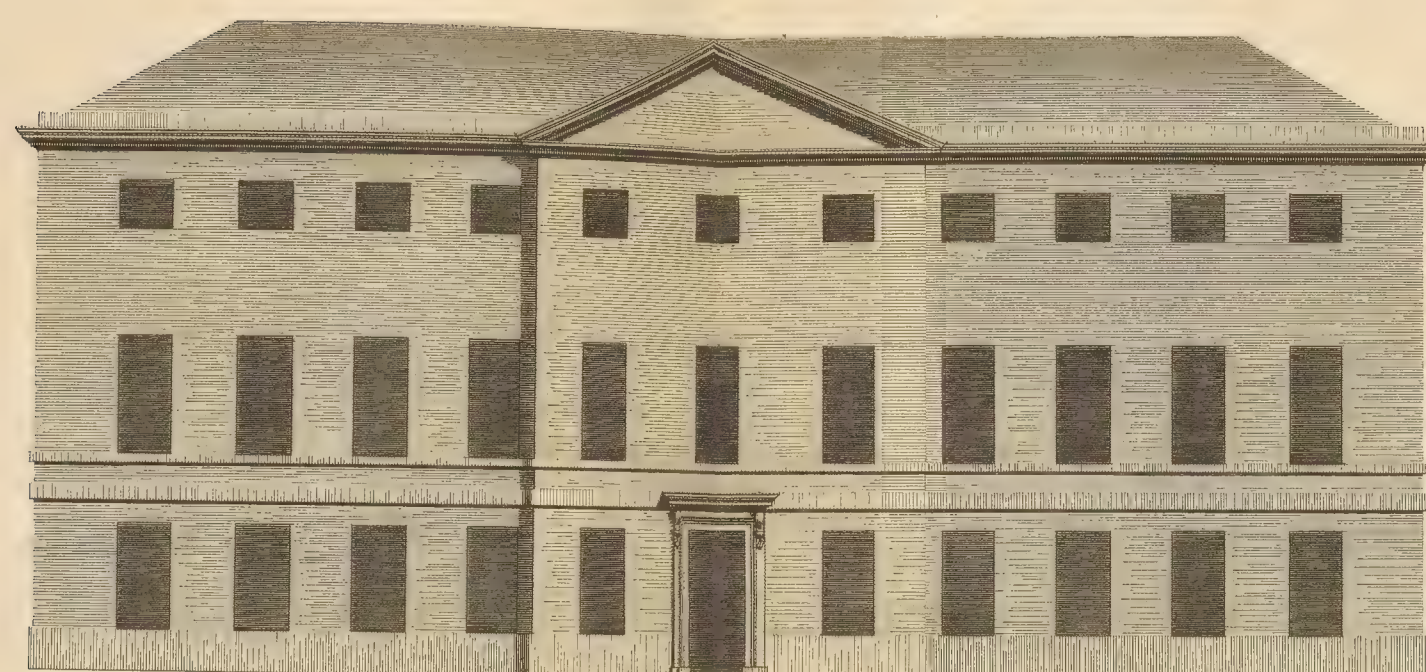
Scale 1/4" = 10'

J. B. B. & Co.



Elevations of the Palace.

The North Front



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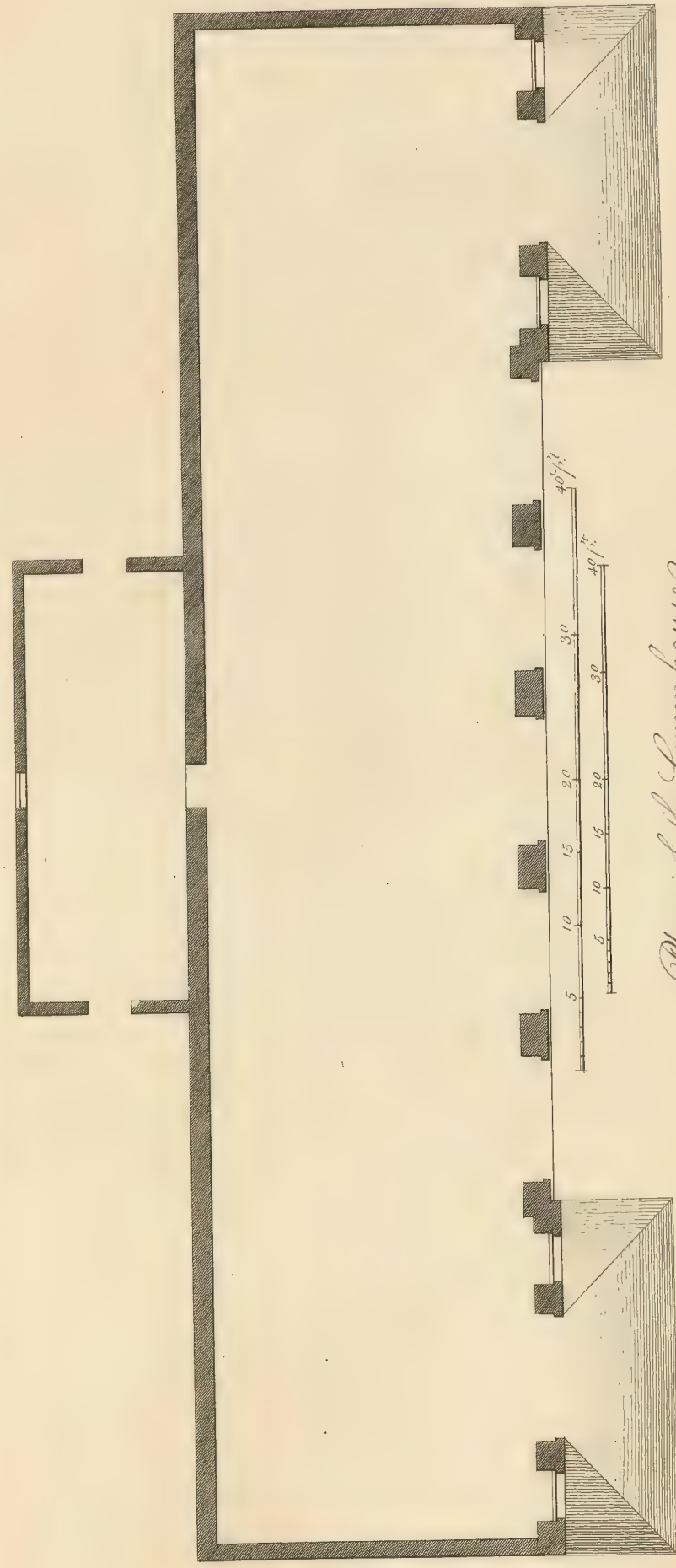
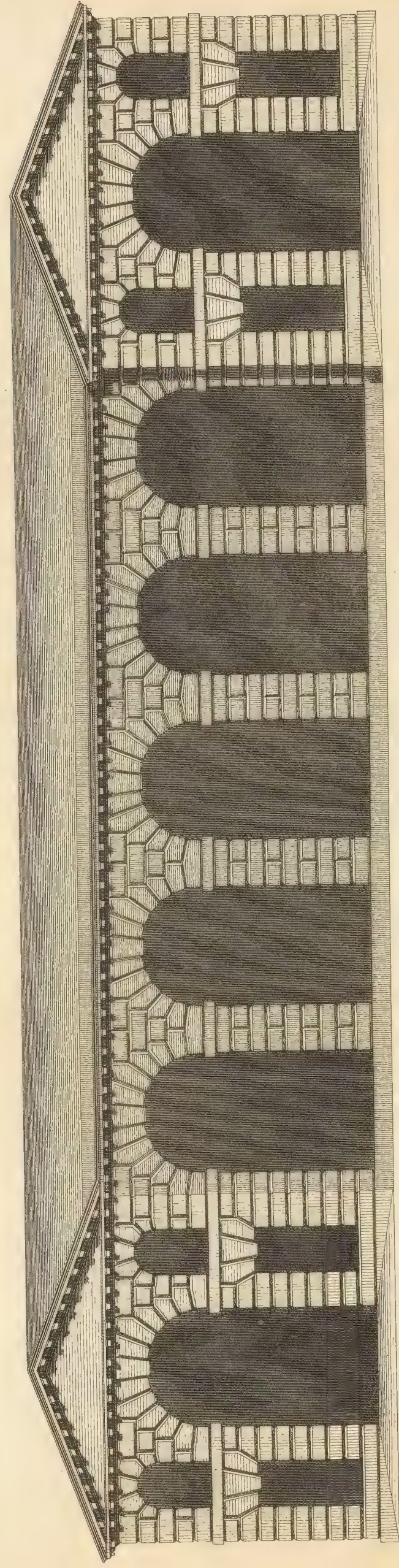


The South, or Garden Front

W. Kent Architectus

T. Muller Sculp.

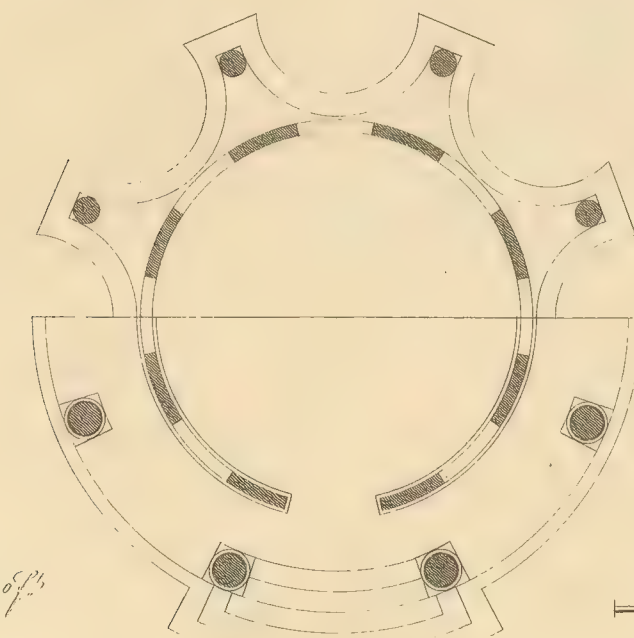
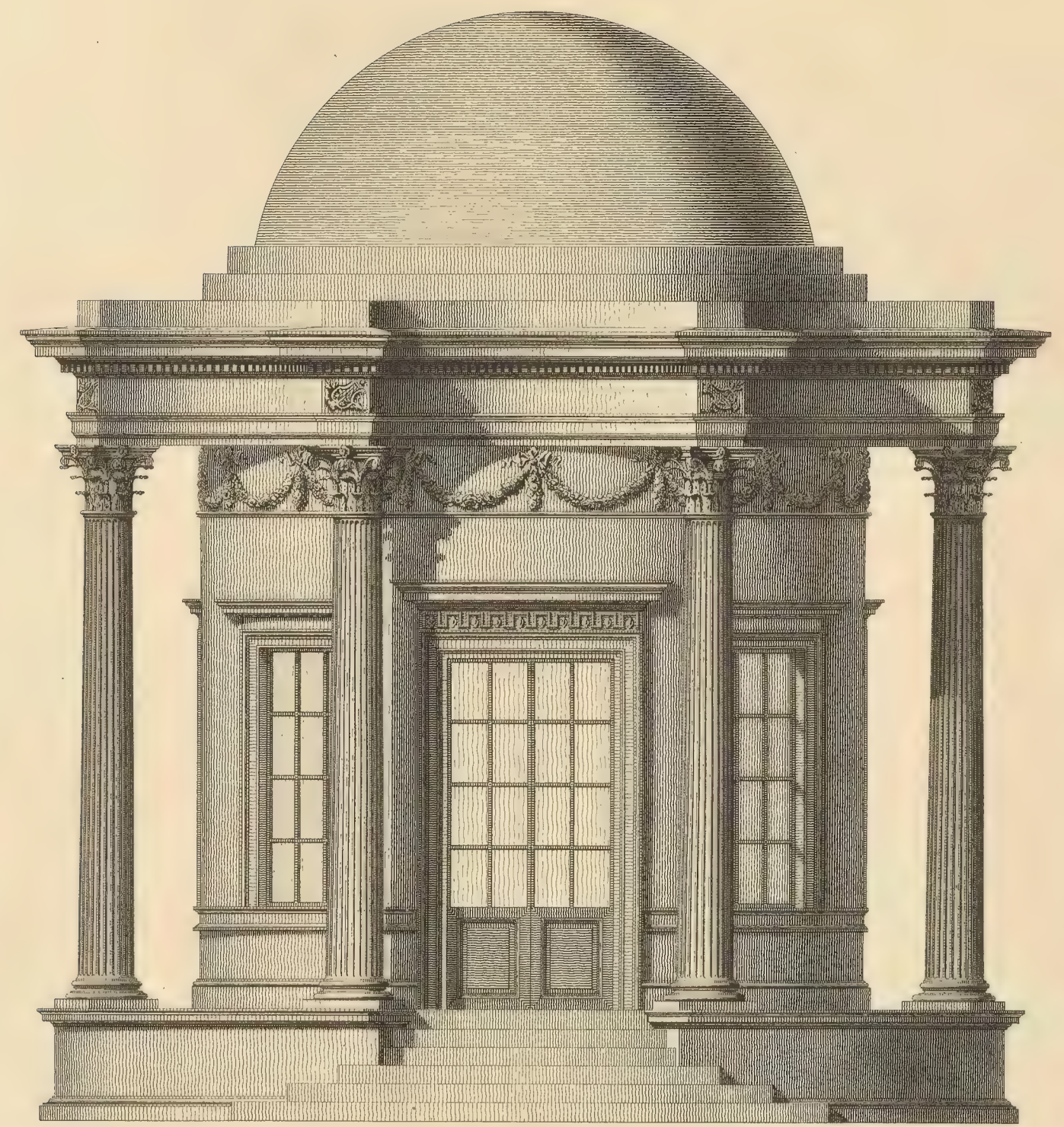
South Elevation of the Greenhouse.



Plan of the Greenhouse.

W. Chambers Architect.

E. Roden Sculpt.



5 10 20 1/2

1 2 3 4 5 10 1/2

W. Chambers Architectus.

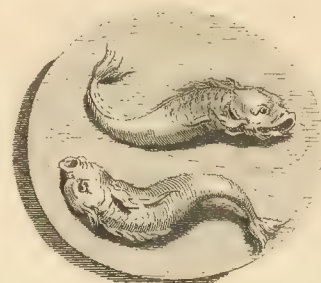
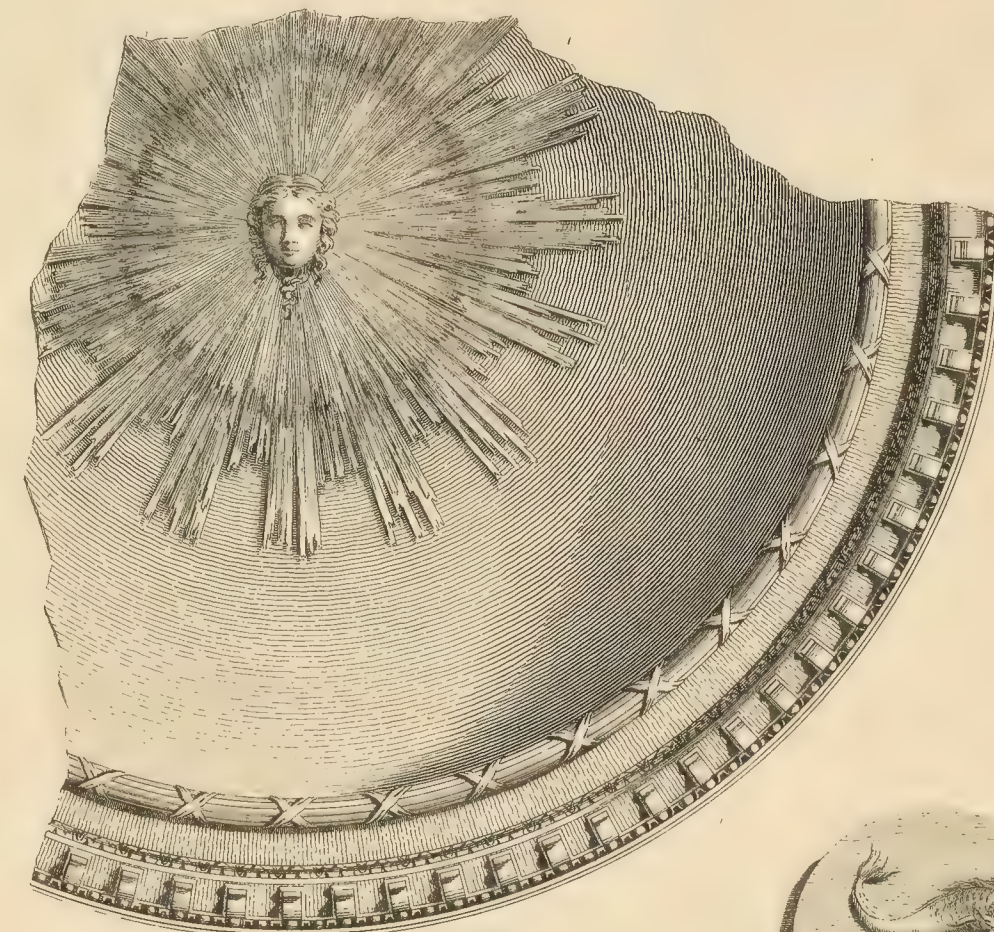
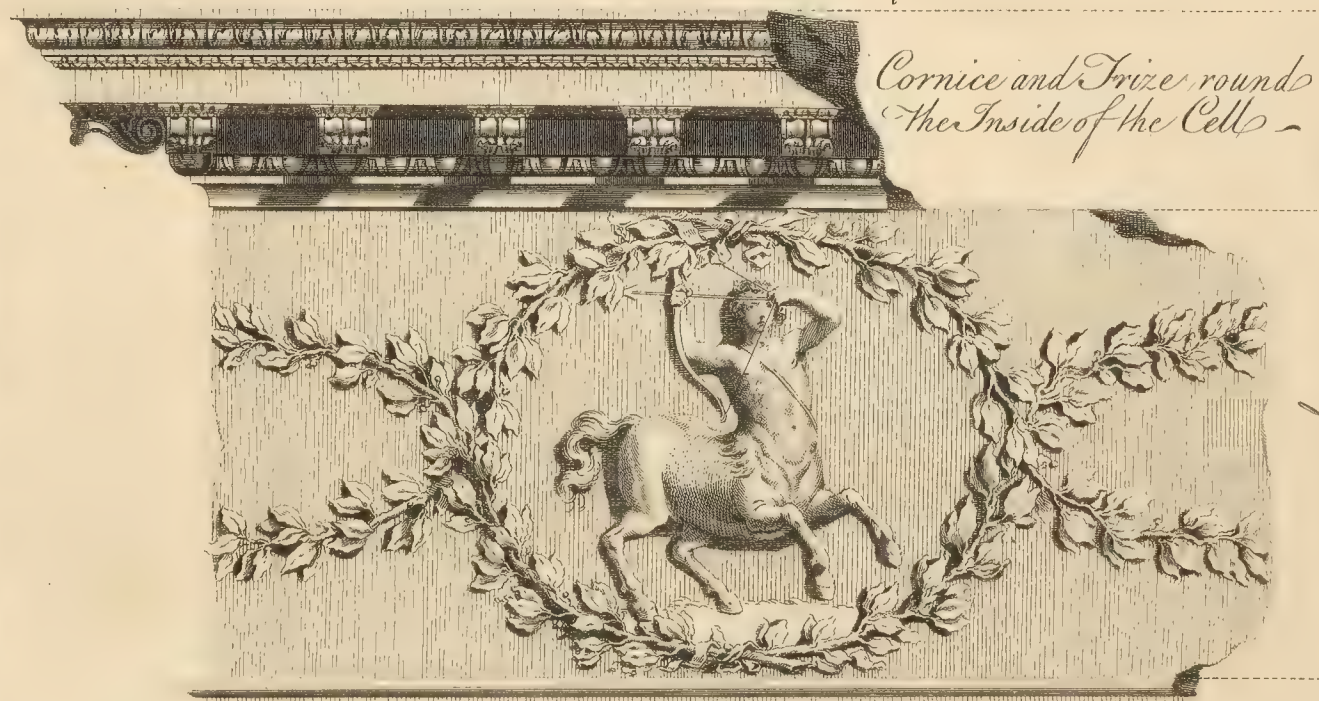
The Temple of the Sun

E. Rooster Sculp.

The Ceiling, and Other Ornaments, in the Temple of the Sun.

*Bas-reliefs in the
Frieze of the Cells.*

*Cornice and Frieze round
the Inside of the Cells.*



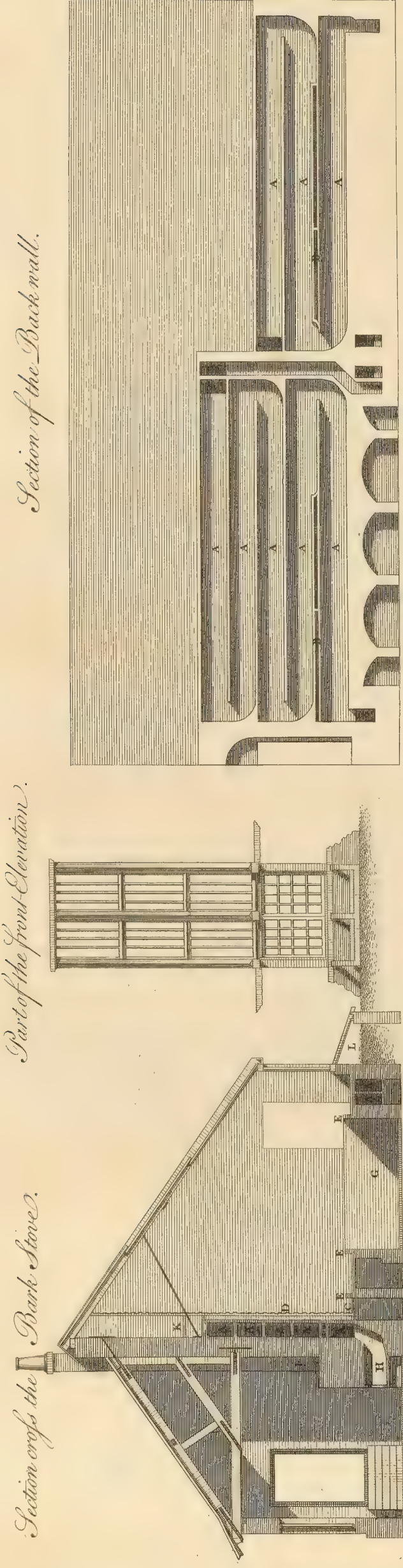
W. Chambers Architectus.

C. Grignon Sculp.

Section crops the Bark Store.

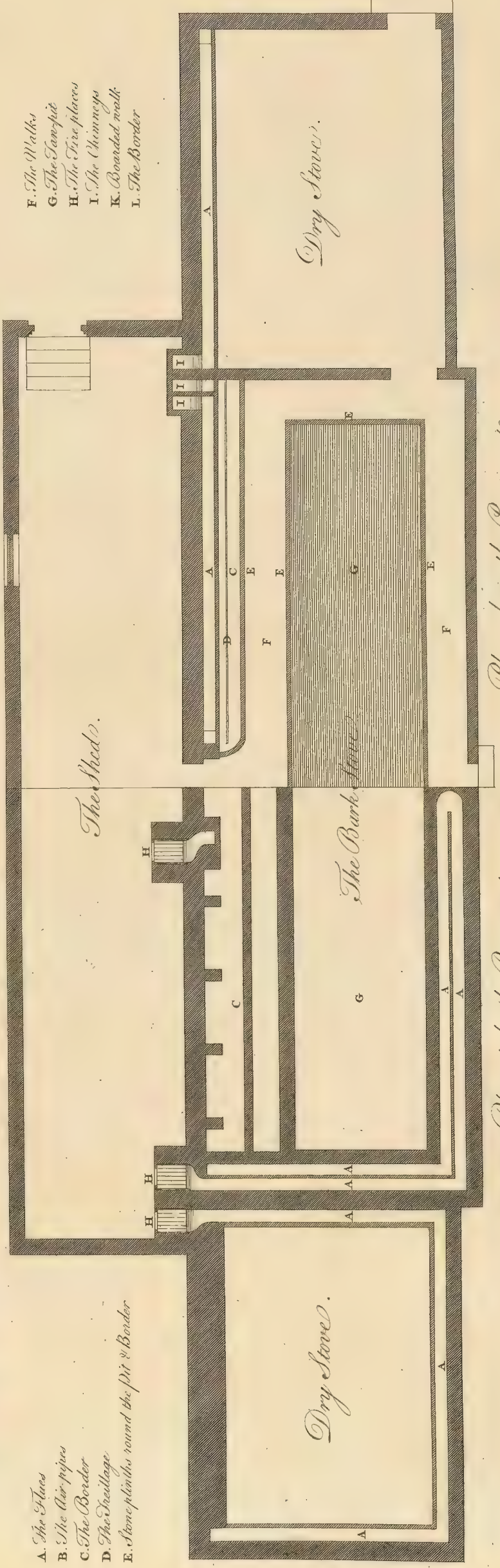
Part of the front Elevation.

Section of the Buck wall.



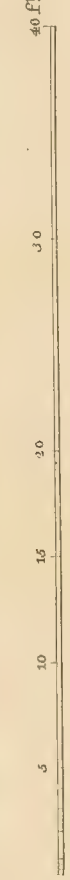
- A. The Floor
- B. The Air pipe
- C. The Border
- D. The Wallage
- E. Stone pillars round the pit & Border

- F. The Walk
- G. The Sample
- H. The Fire place
- I. The Chimney
- K. Boarded walk
- L. The Border



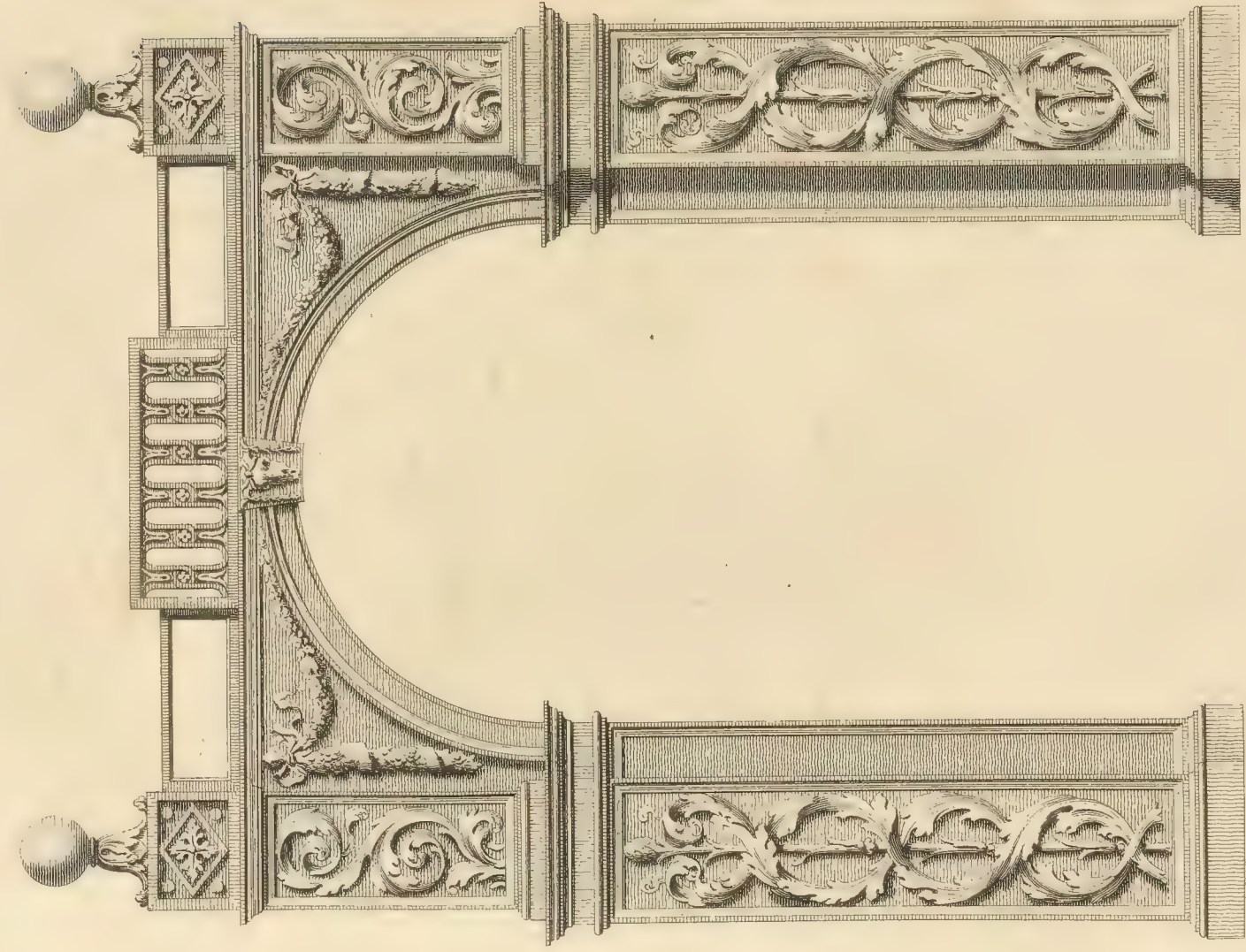
Plan above the Pavement.

Plan under the Pavement.



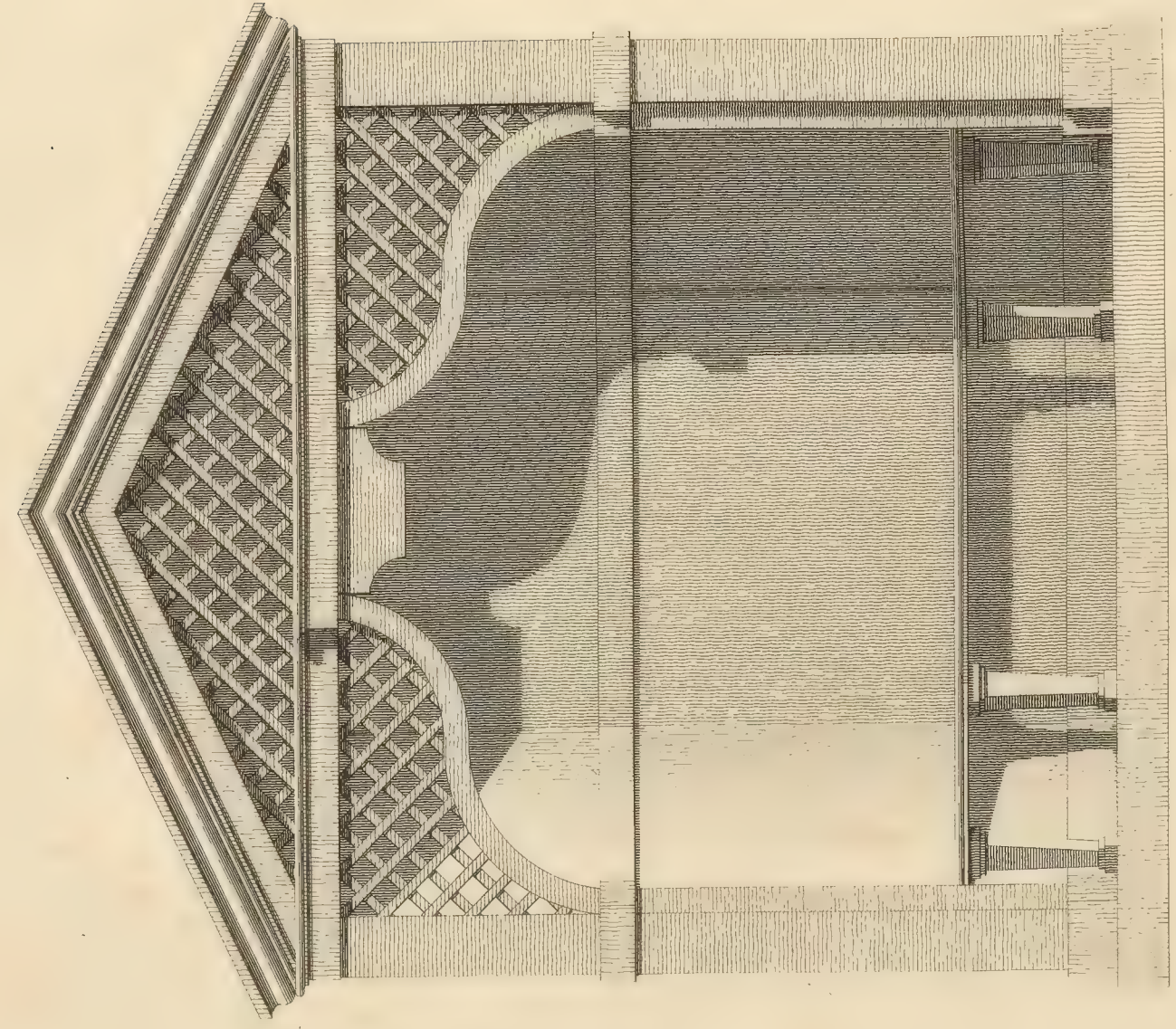
Plans Elevation & Sections of the Great Store.

The Principal Entrance to the Flower Garden.



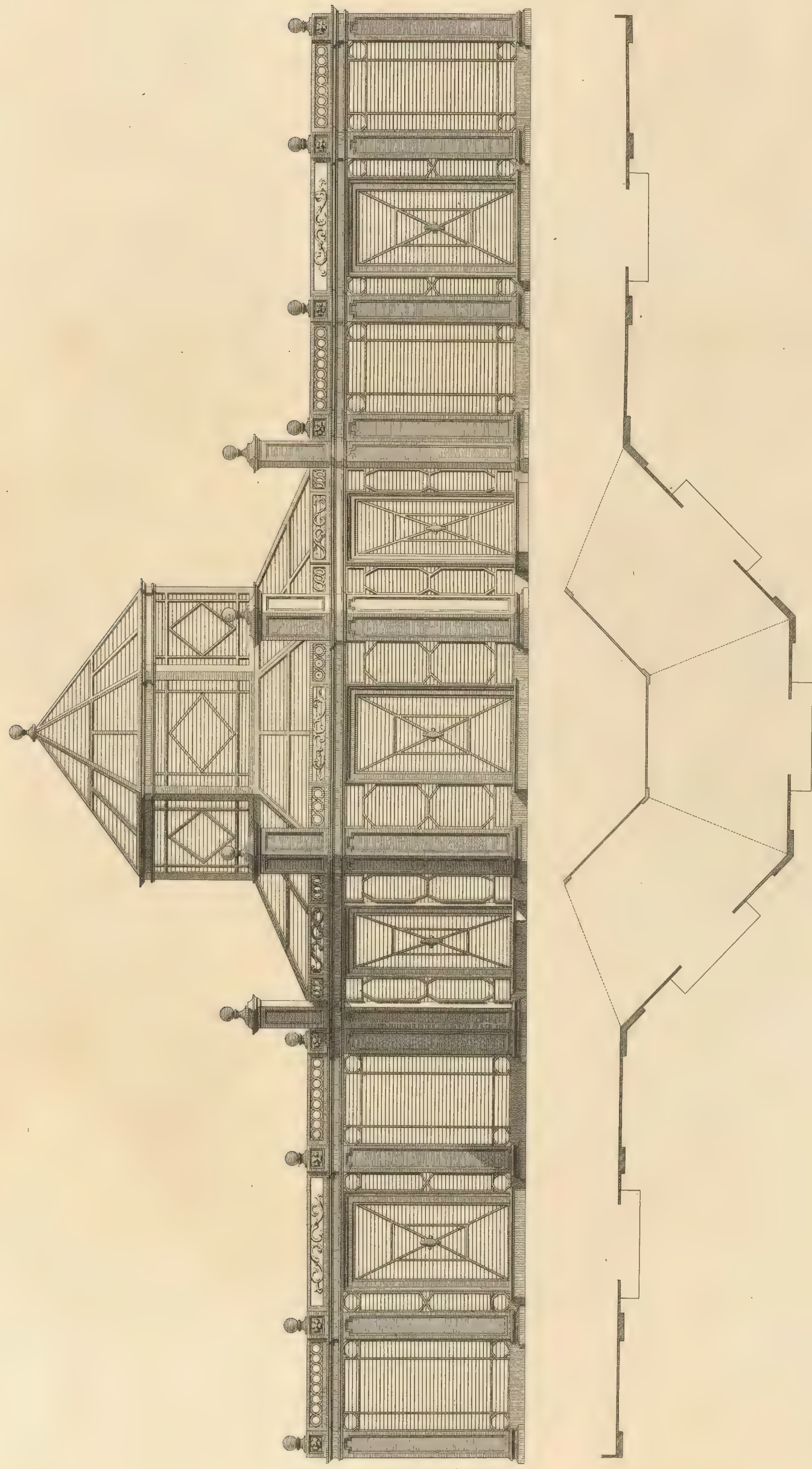
W. Chambers Architect.

Garden Seats.



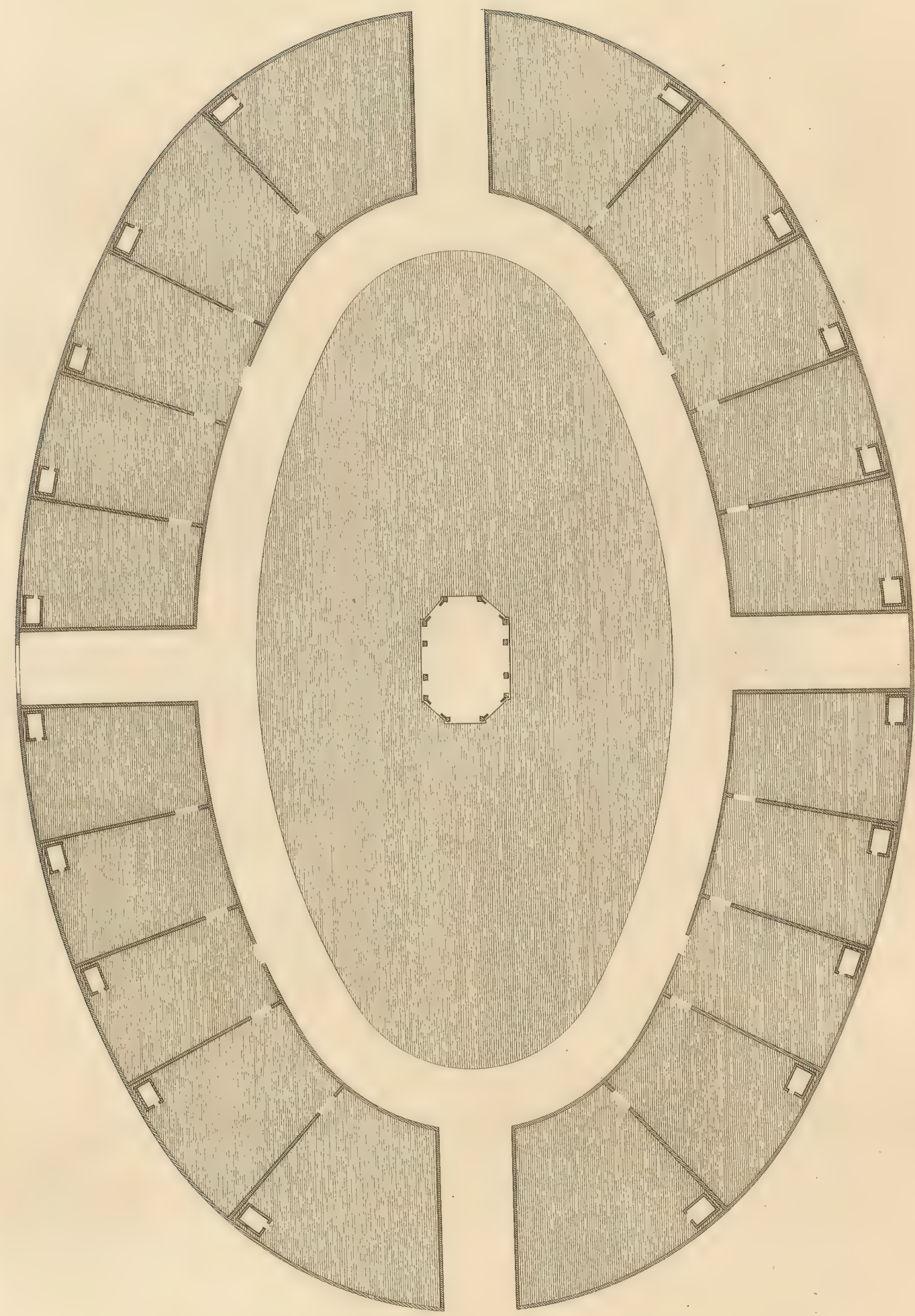
W. Chambers Architect.

E. R. Roper Sculptor.



The Aviary

E. Hooker & Sons

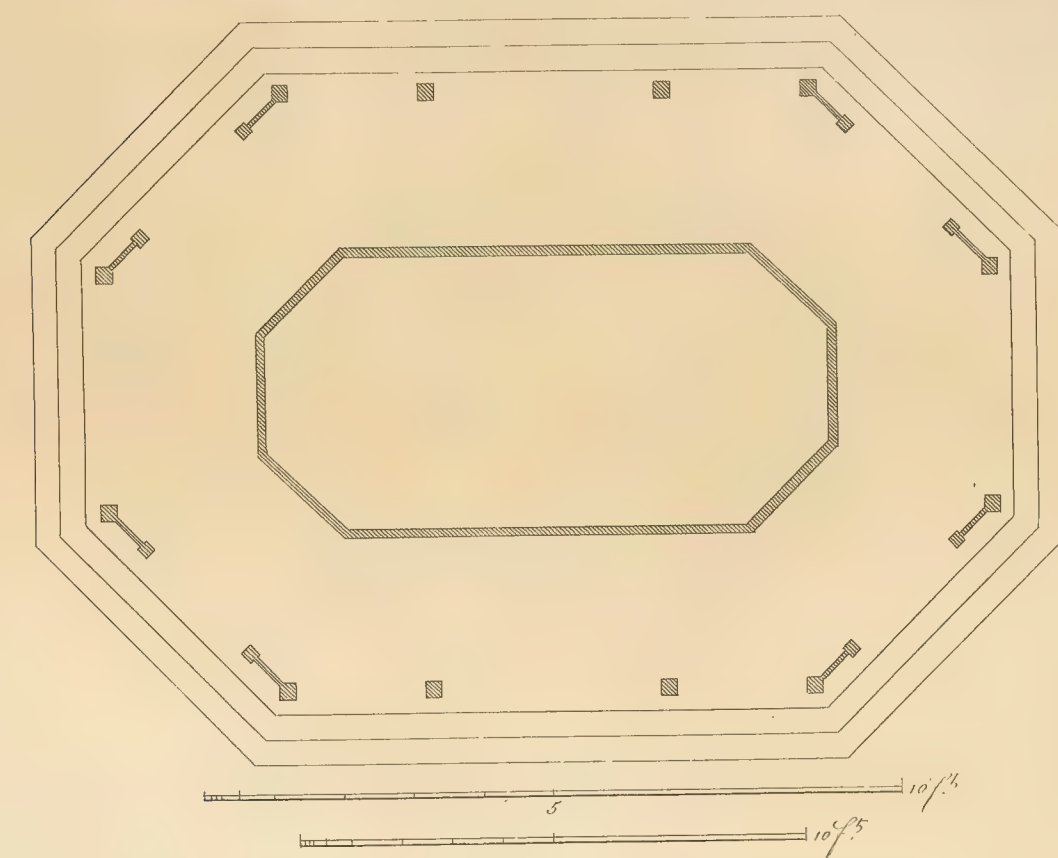
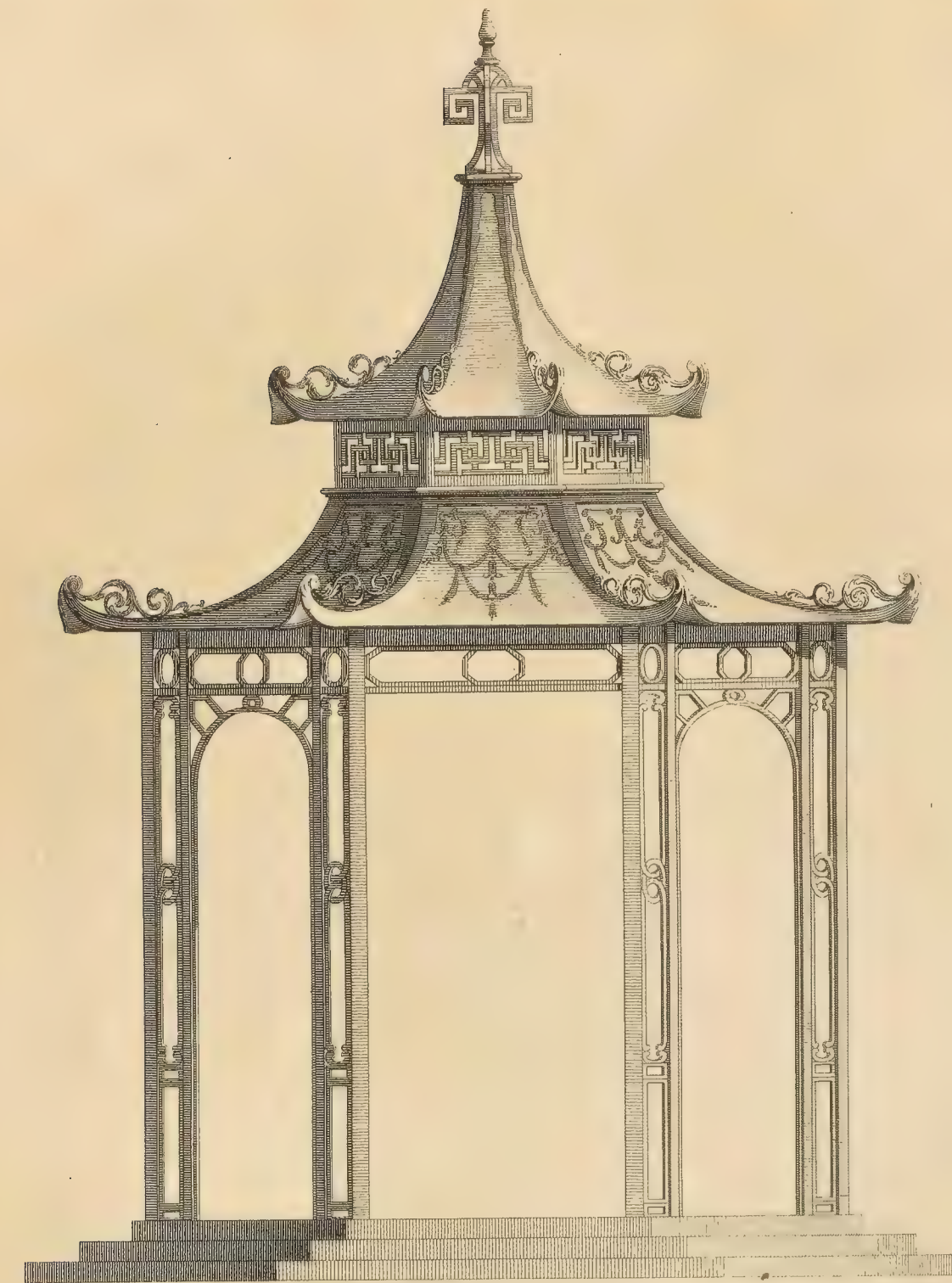


0 5 10 15 20 25

Plan of the Pleasure Grounds

M^{rs} Chaudron Architect

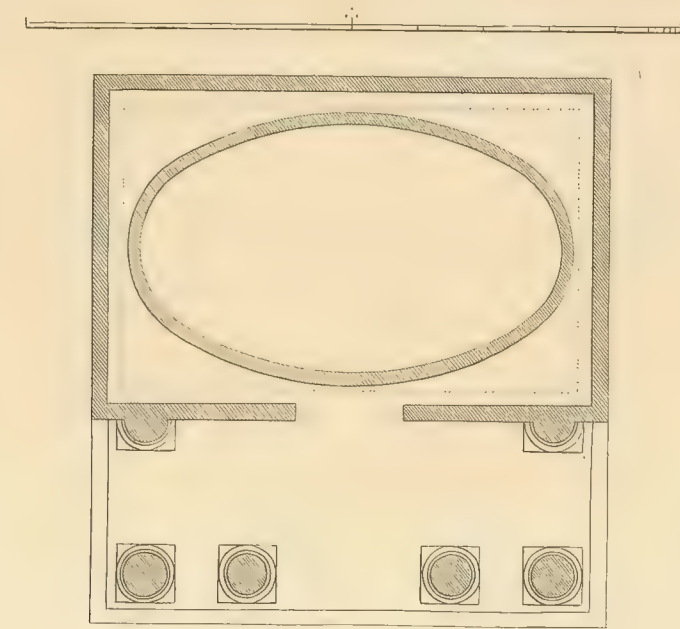
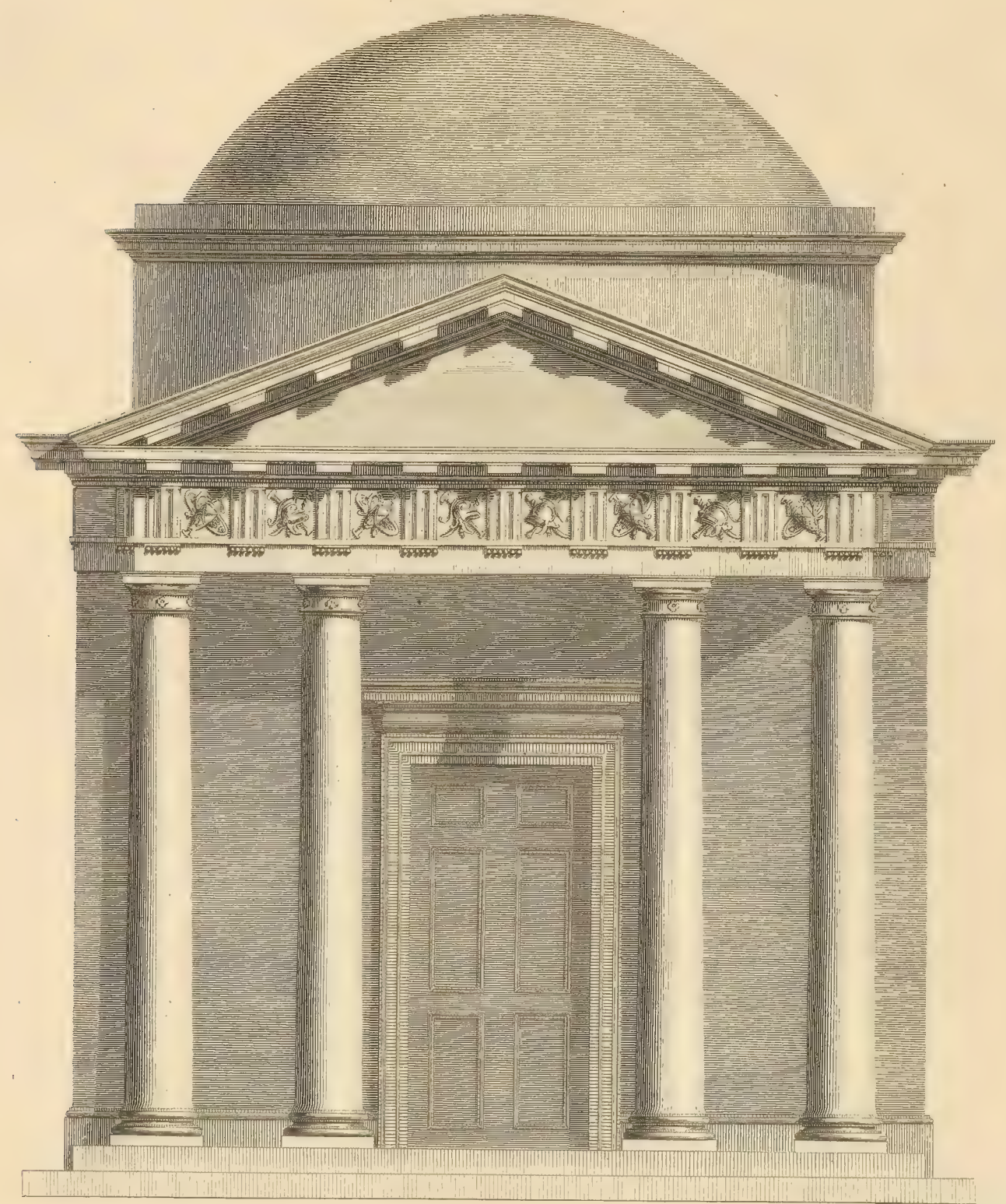
C. Parker & Son



Chinese Pavilion in the Pheasant Grounds

W. Chambers Architect.

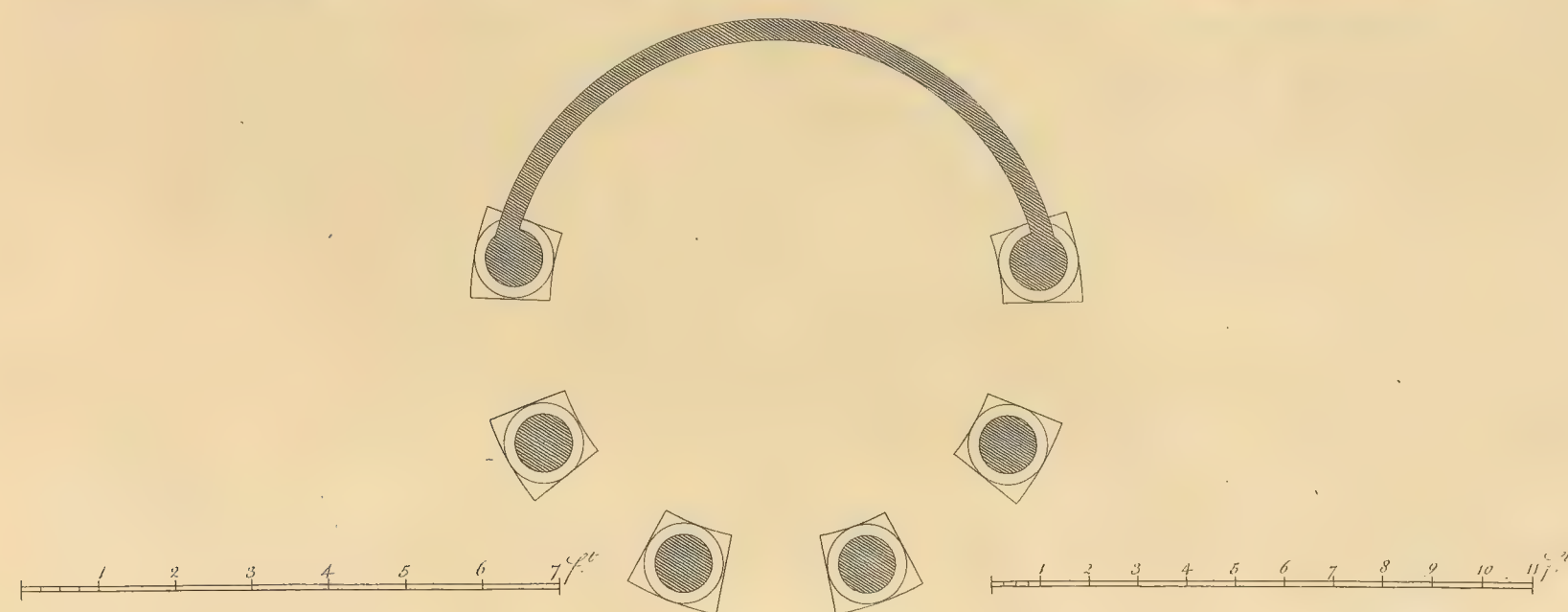
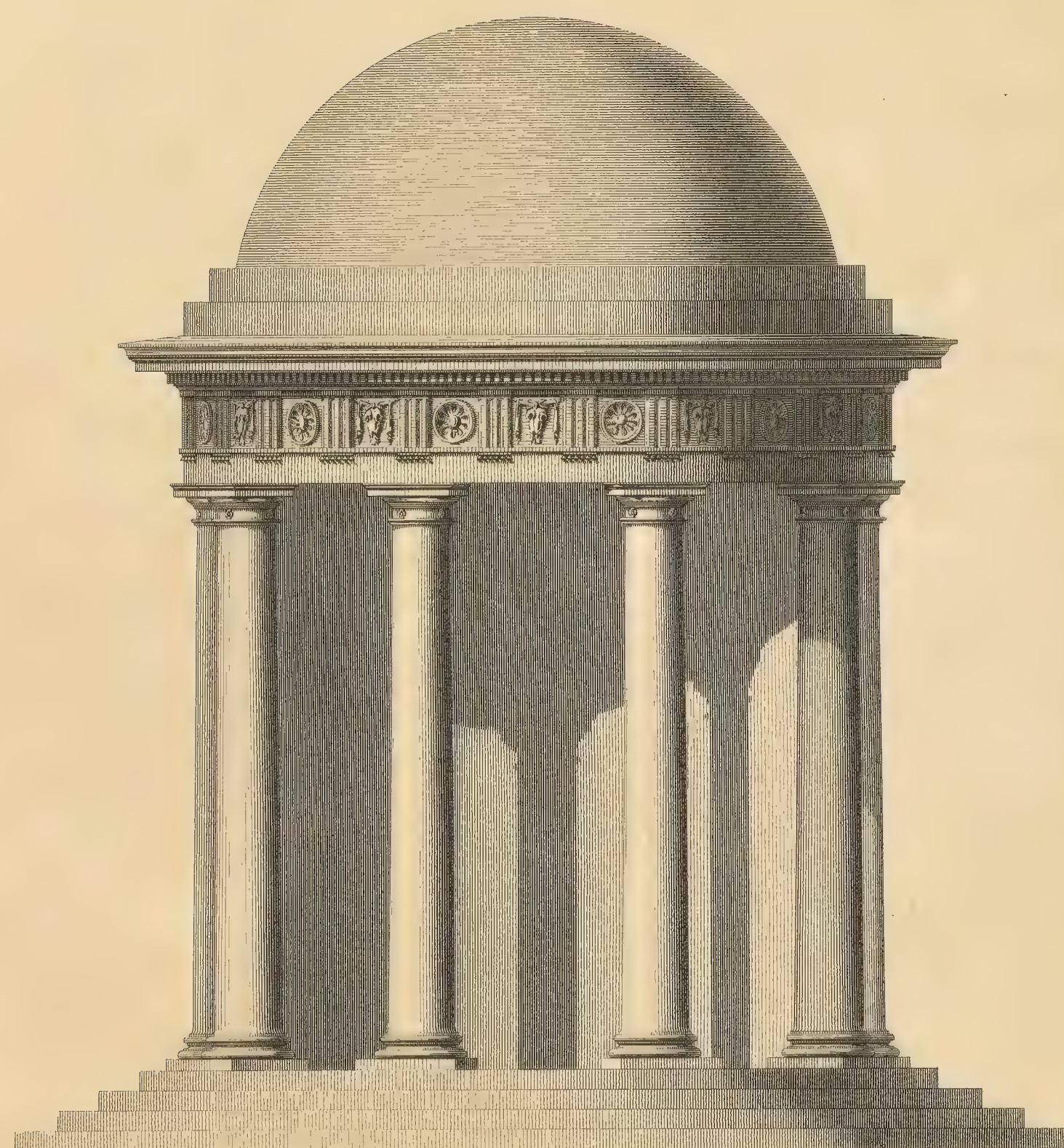
E. Roeder Sculp.



W. Chambers Architectus.

10 ft.
The Temple of Bellona.

J. Busier Sculp.

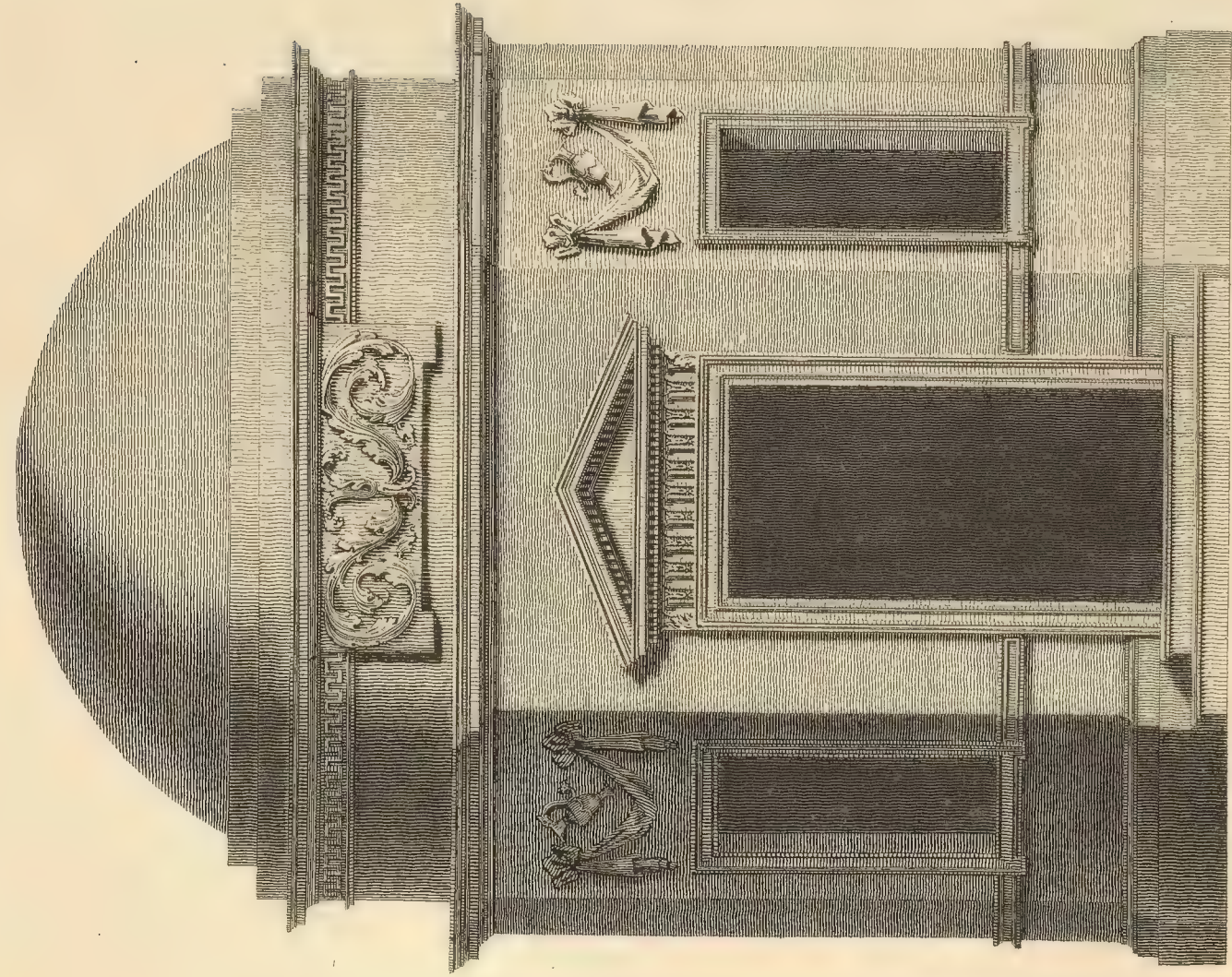


M. Chambers Architectus.

The Temple of Pan.

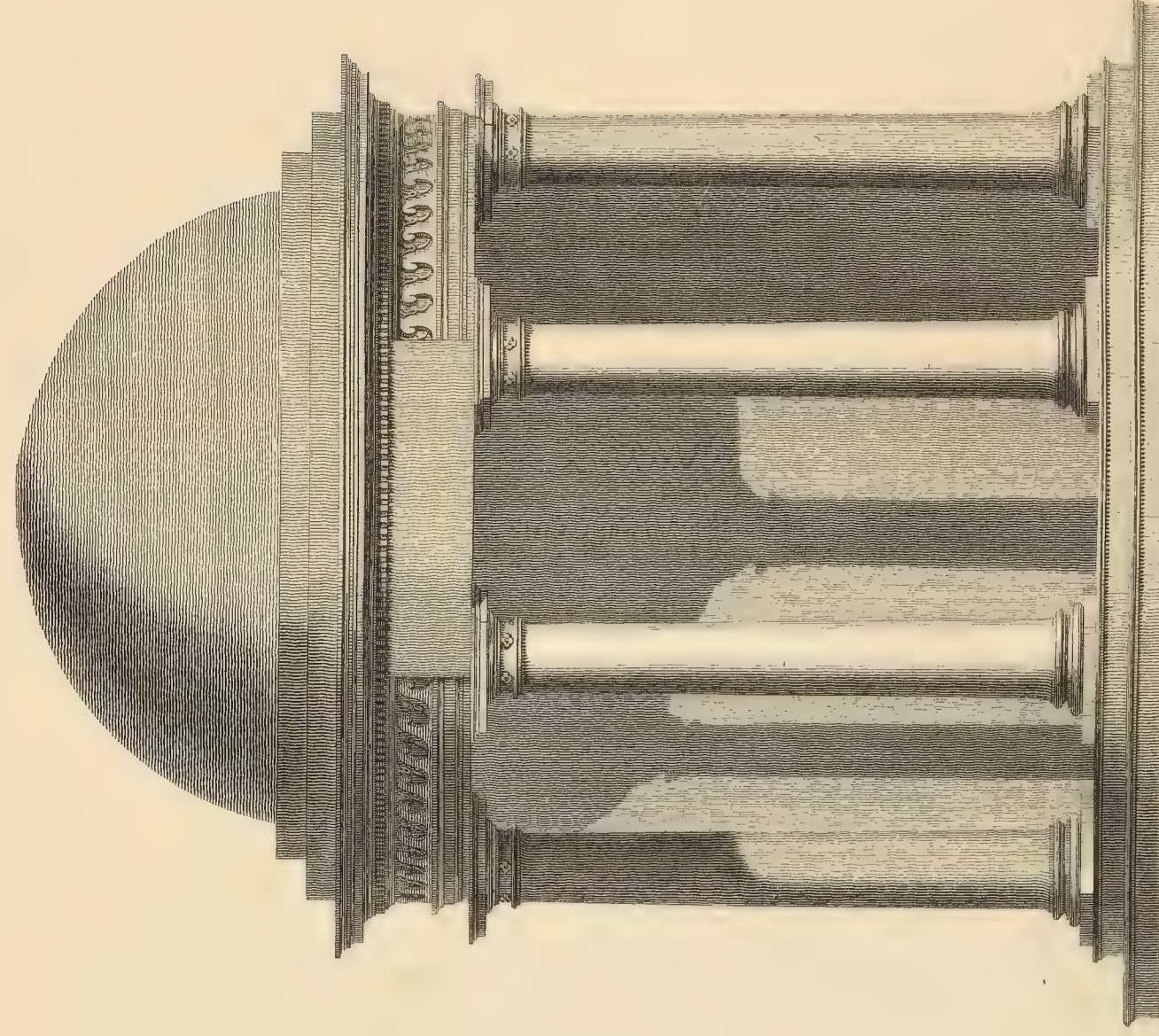
C. Roebuck Sculp.

The Temple of Solitude.



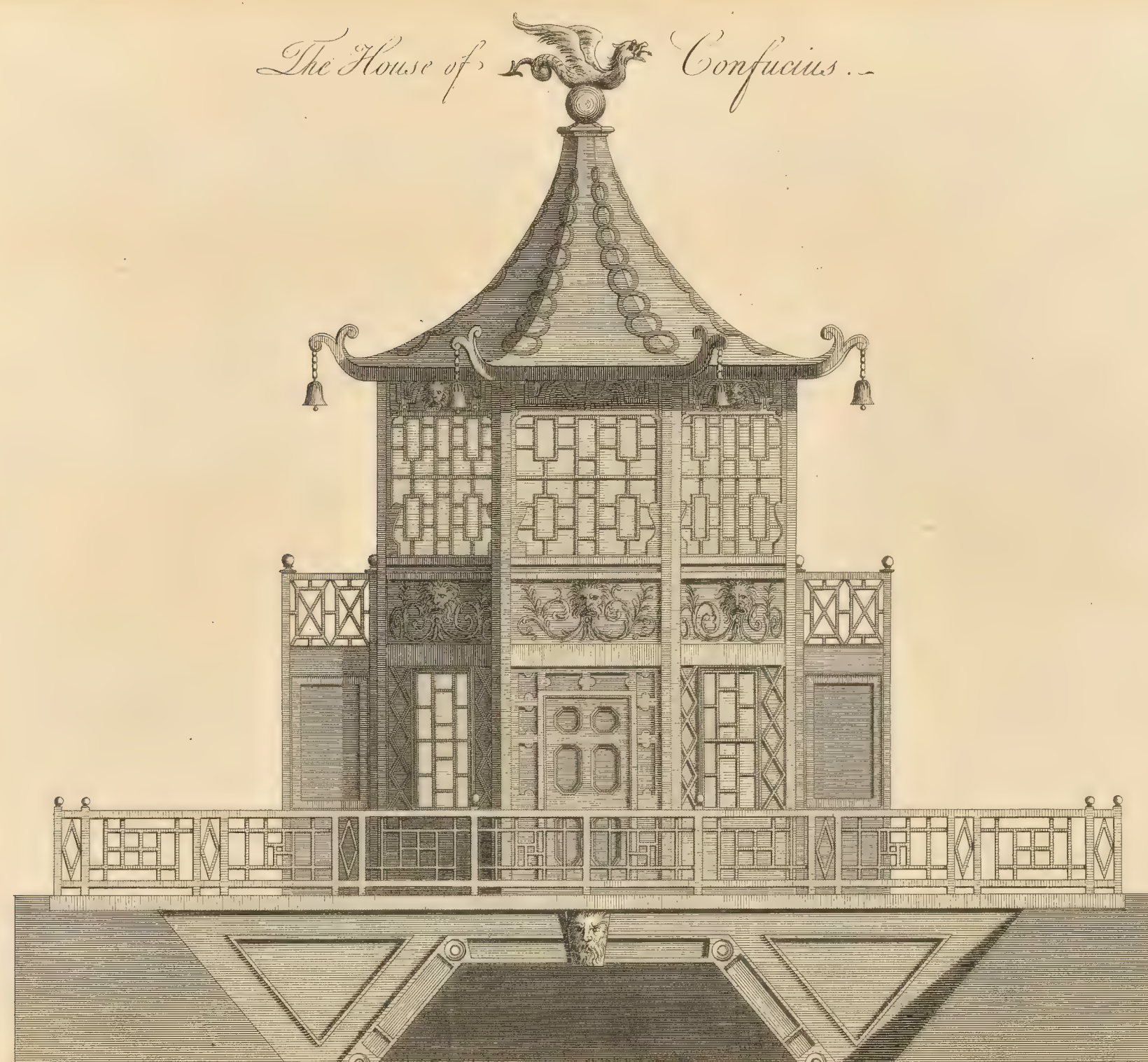
W. Chambers & Architects.

The Temple of Eolus.

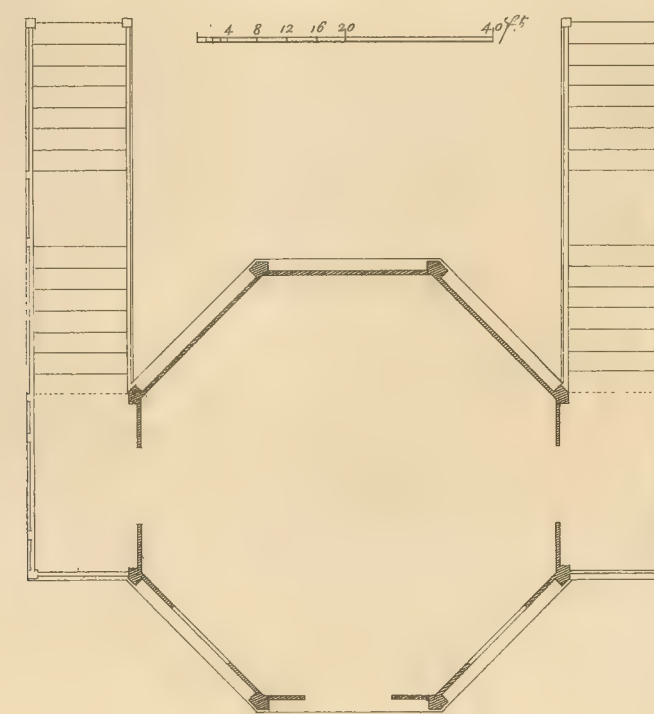


J. B. B. & Co. Sculptors.

The House of Confucius..



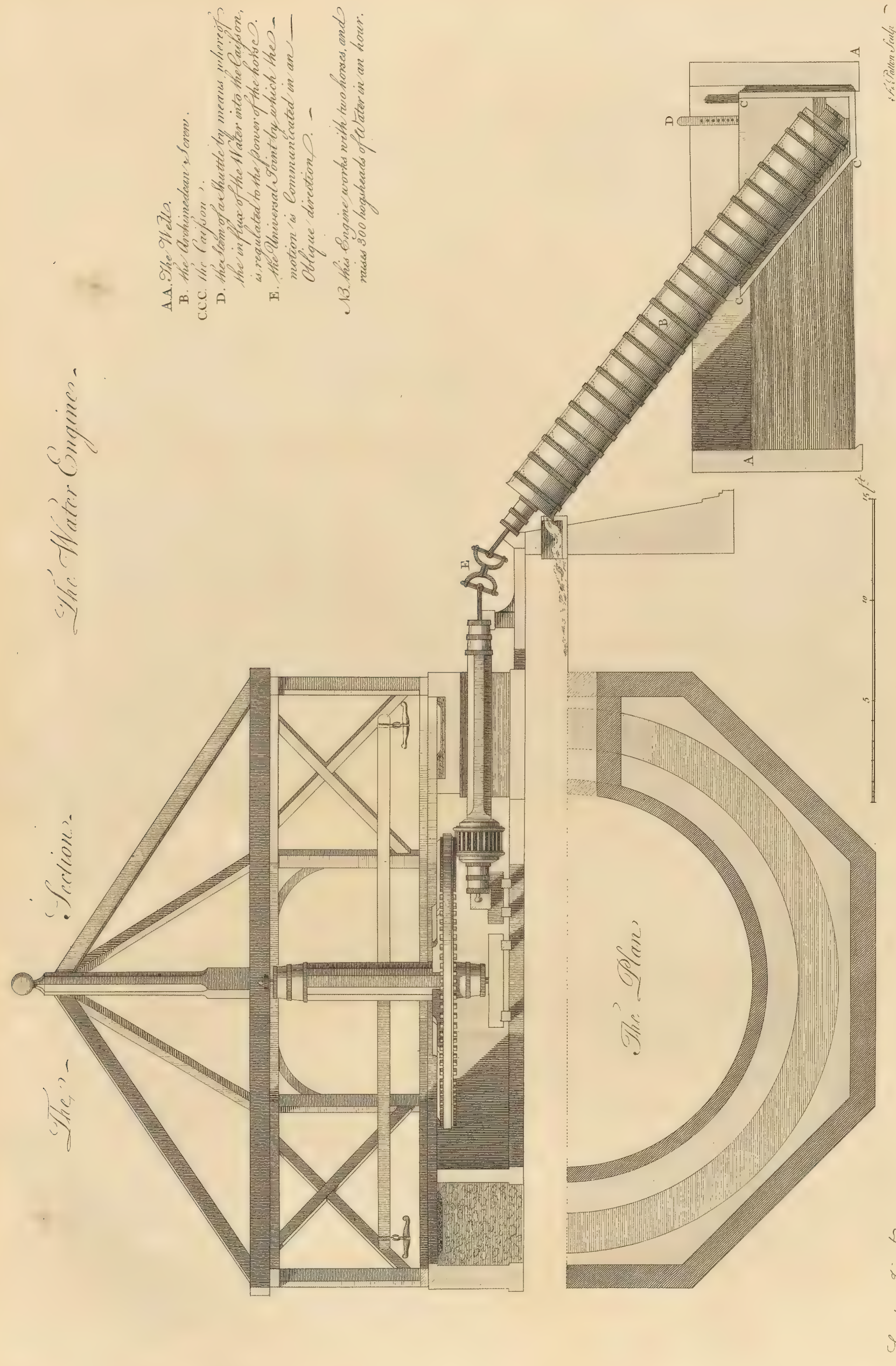
4 8 12 16 20 40 60 5



4 8 12 16 20 40 5

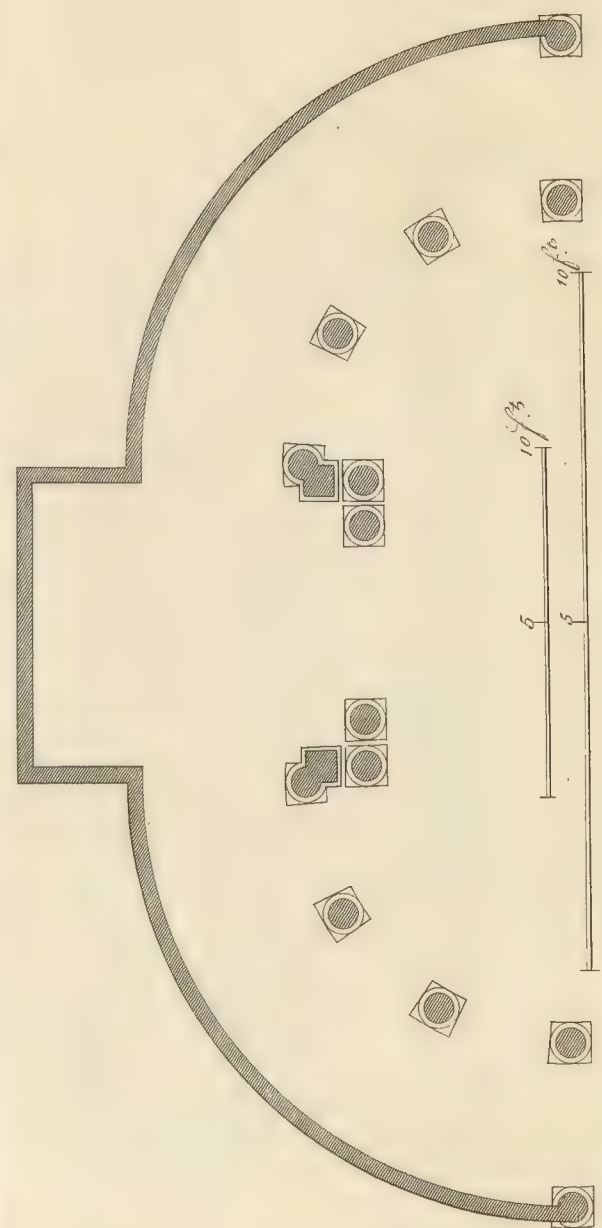
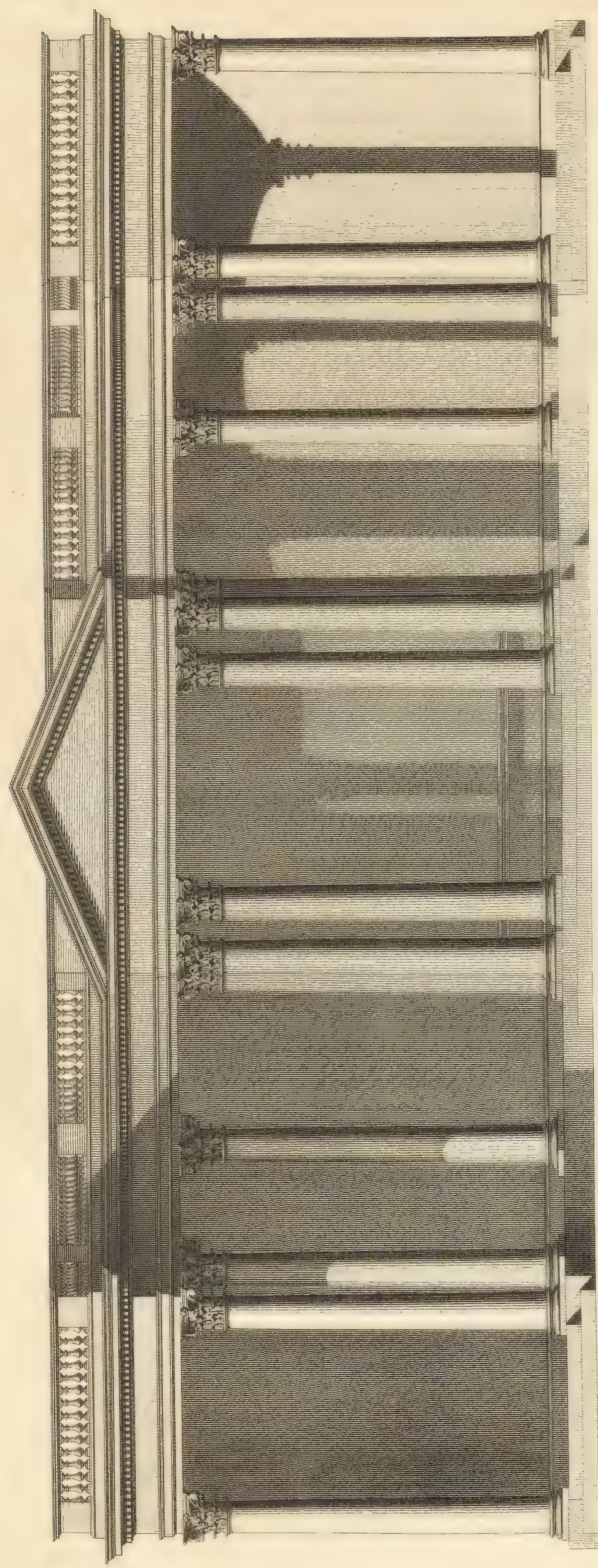


The Water Engine.



A.A. The Wells.
 B. the Wooden beam & arm.
 C.C. the Caisson.
 D. the long screw by means whereof
 the influx of the Water into the Caisson,
 is regulated to the power of the horse.
 E. the Universal Joint by which the
 motion is communicated in an
 Oblique direction.
 N.B. this Engine works with two horses, and
 raises 300 hundreds of Water in an hour.

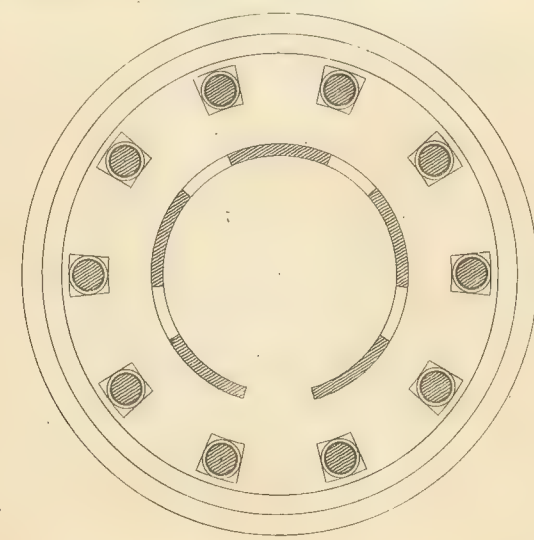
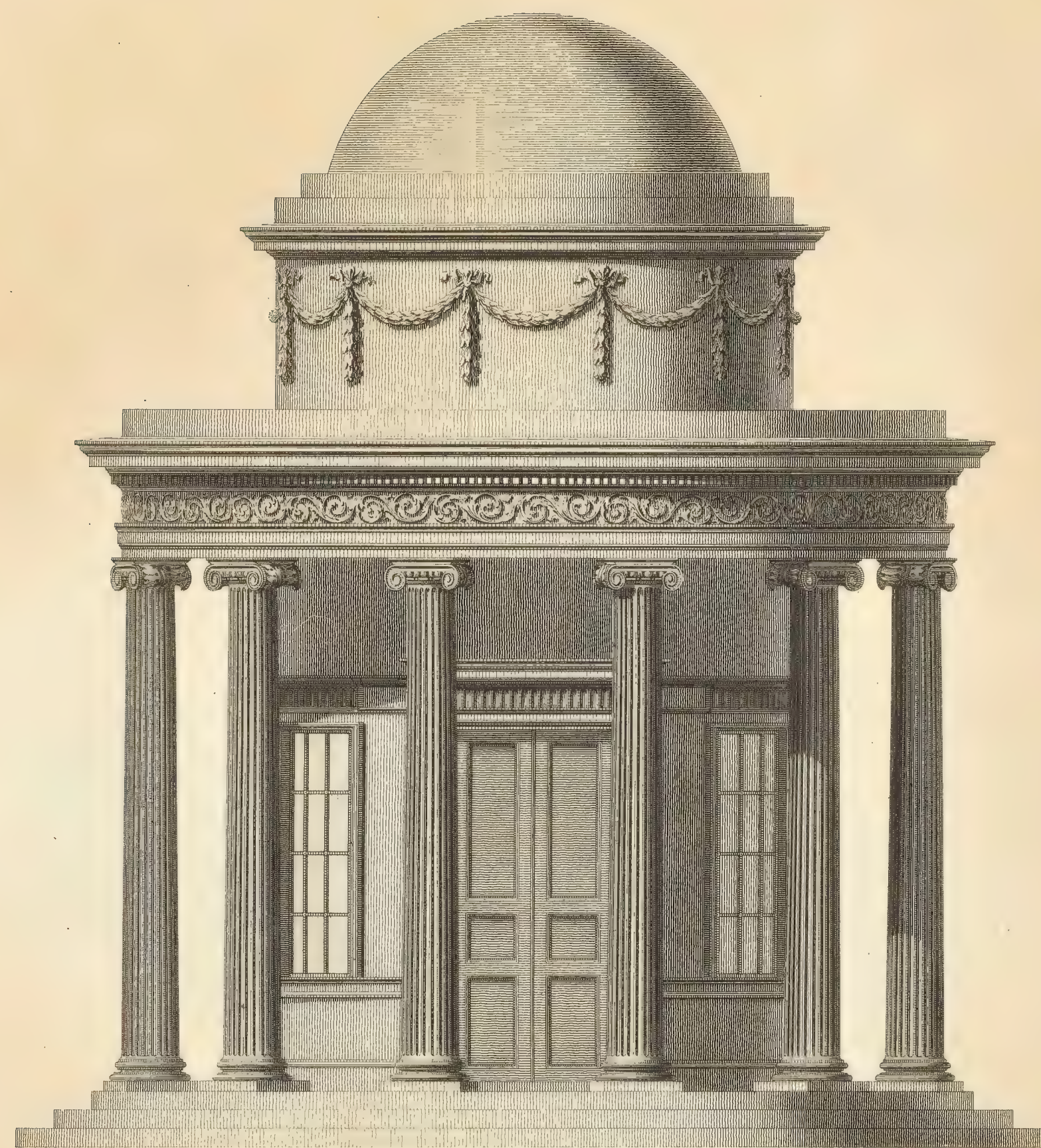
Imitation of Nature.



The Theatre of Augustus.

W. Chandler Architect.

B. Bader Sculp.



The Temple of Victory

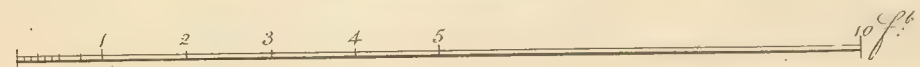
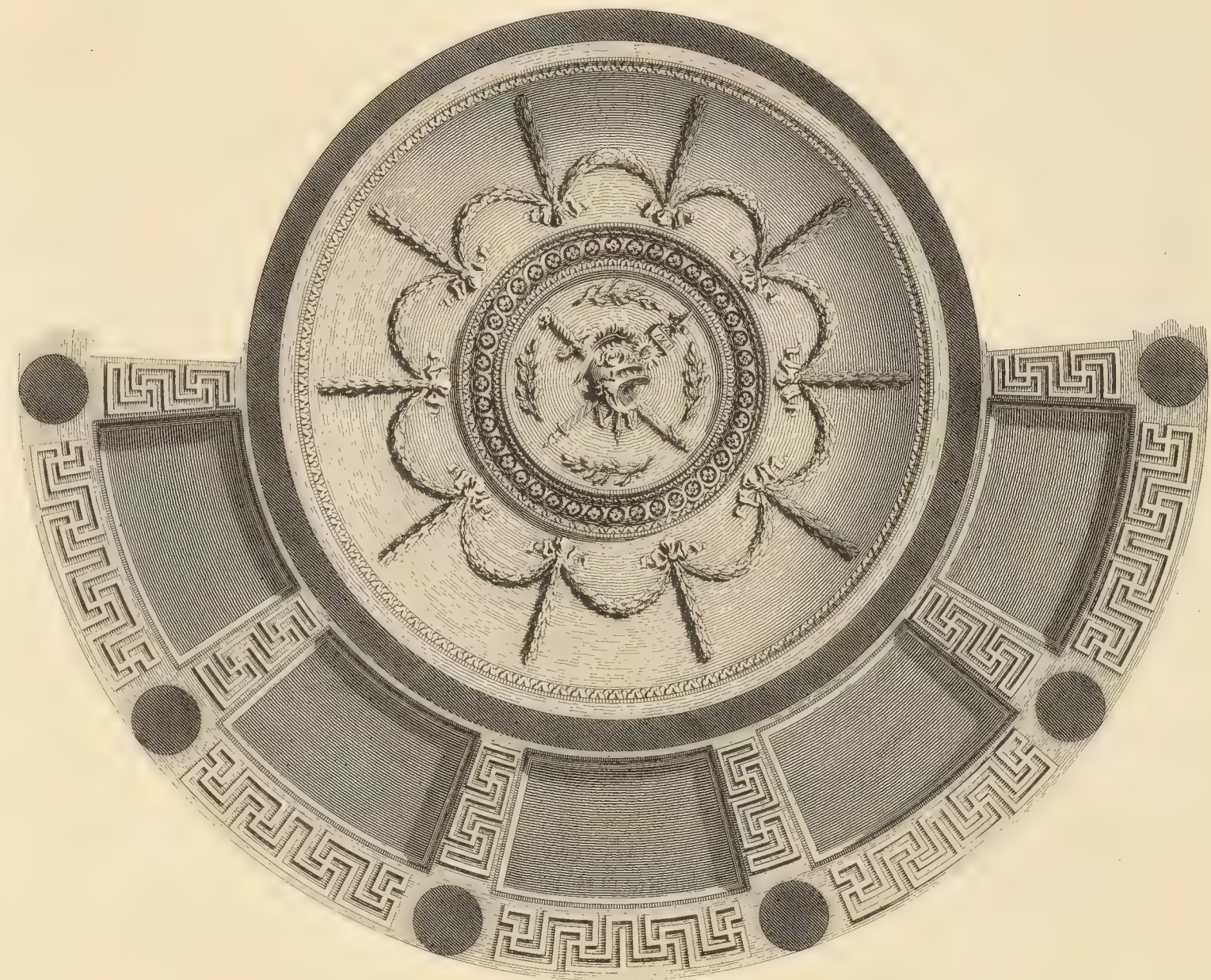
W. Chambers Architectus

L. Roeder Sculp.

Ceiling &c. of the Temple of Victory.

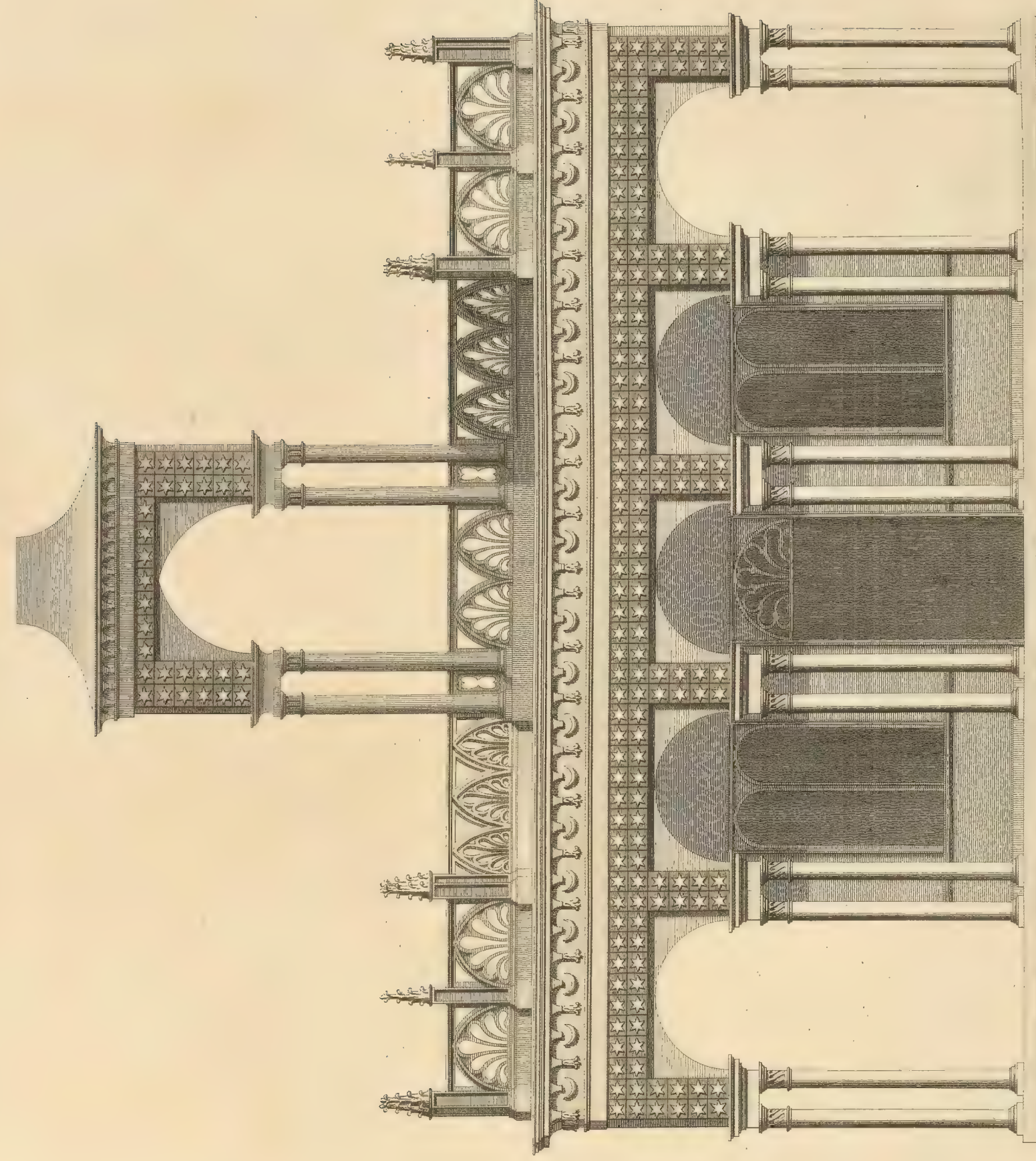


Great Entablature



Cornice of the Cell

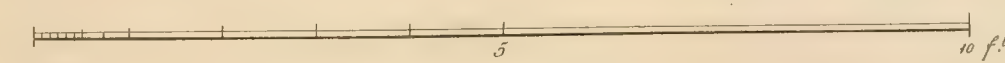
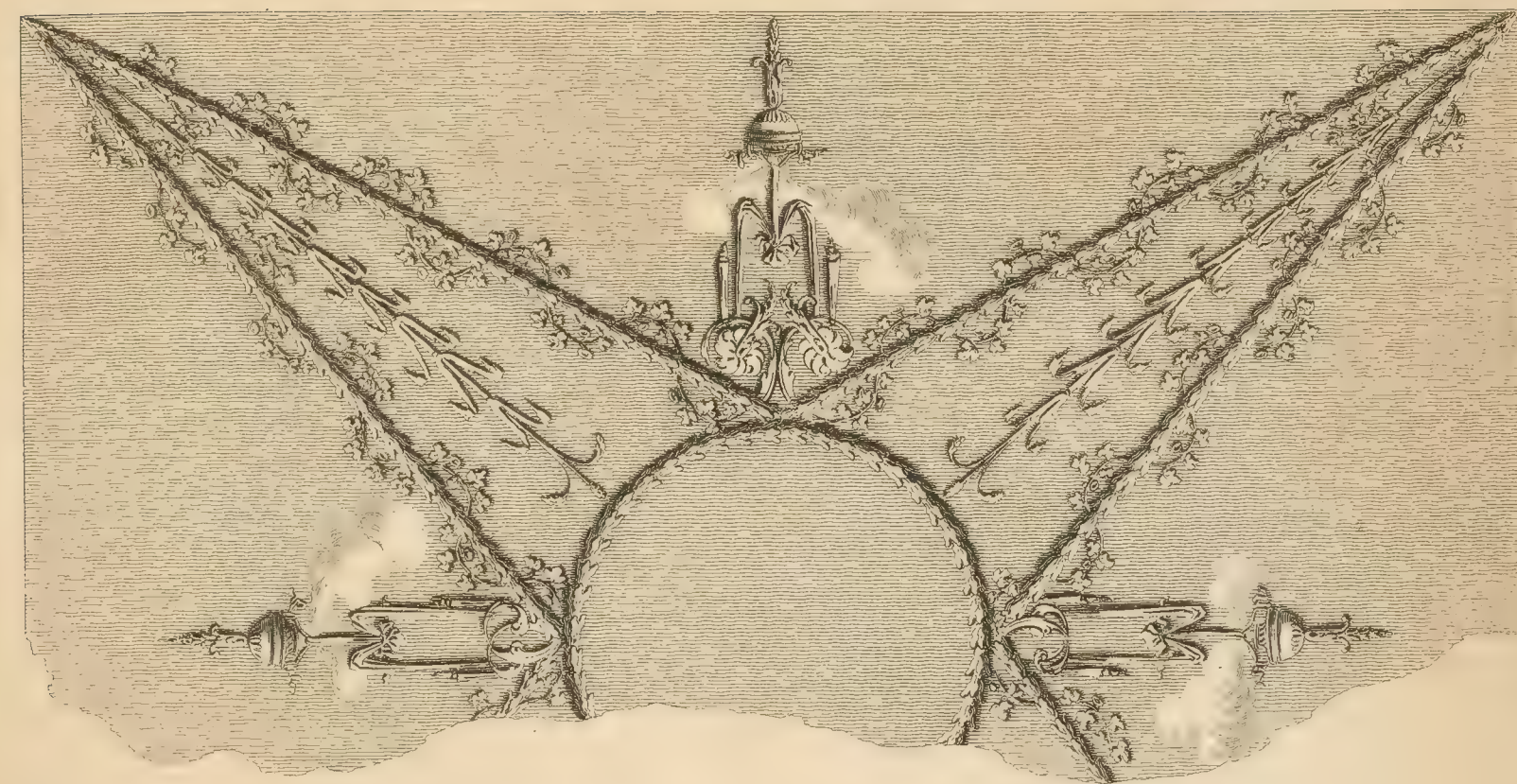
The Ambra



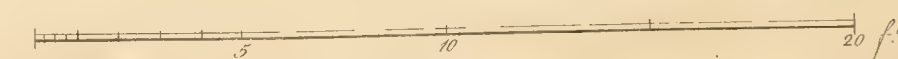
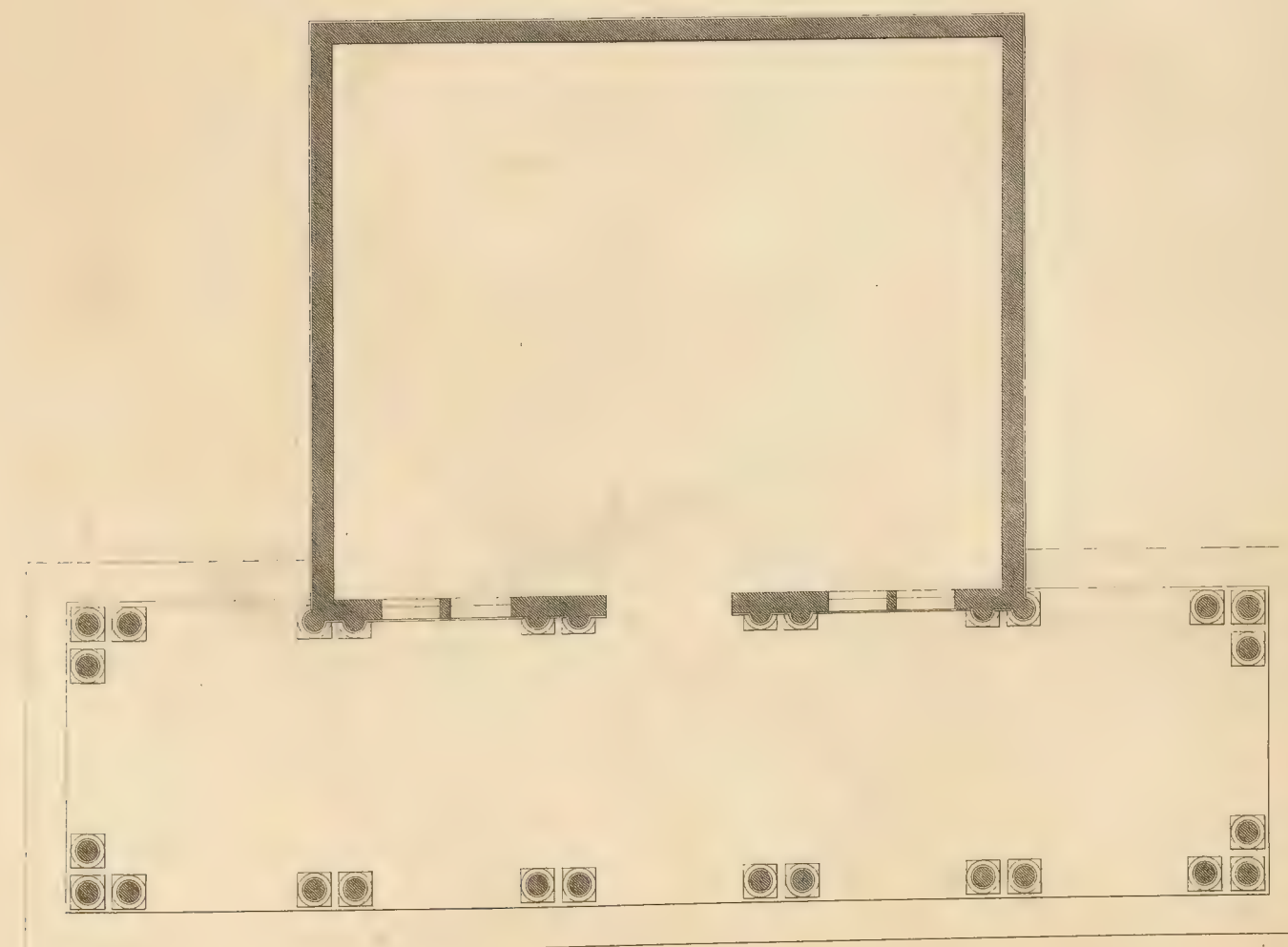
W. Chambers Architect.

Edinburgh July 1845

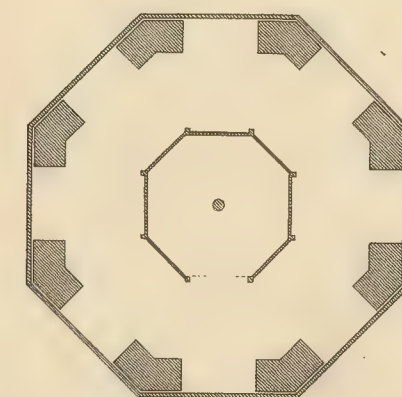
Ceiling in the Alambra.



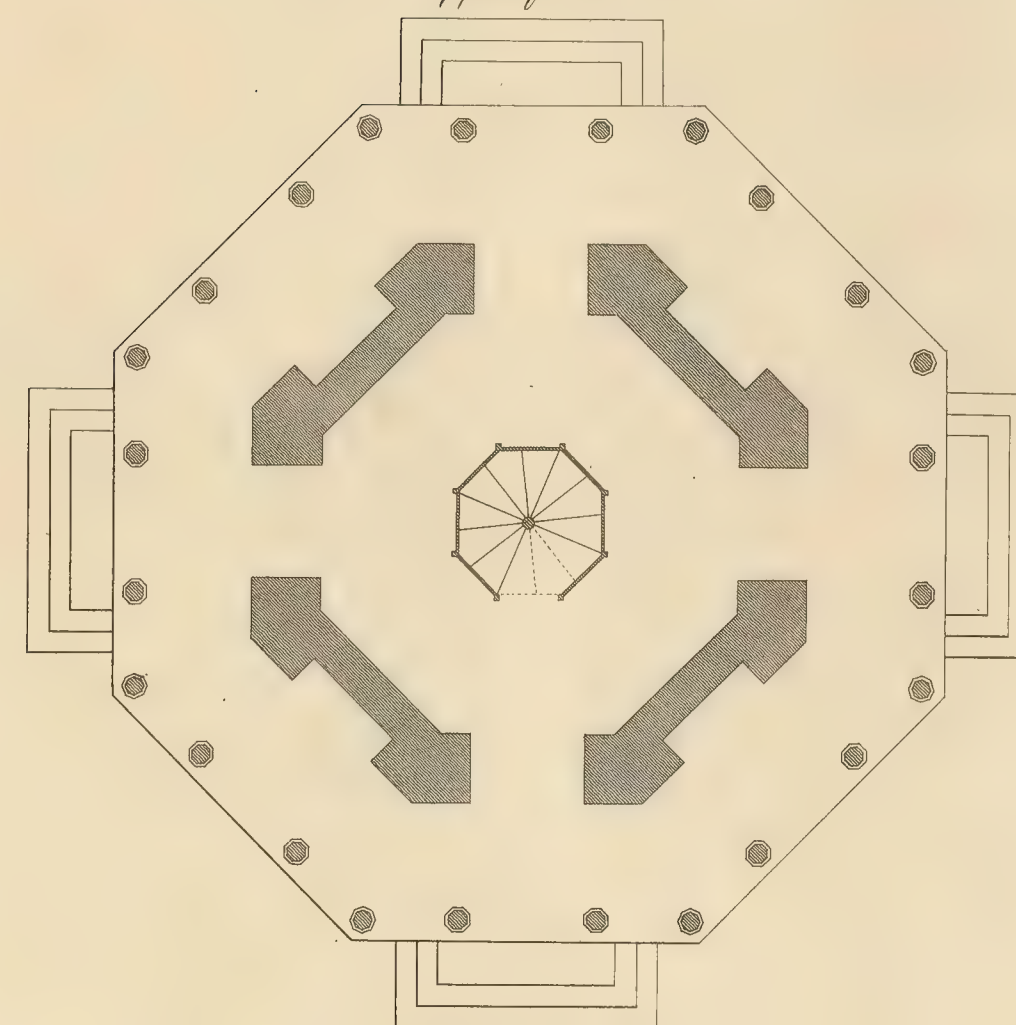
Plan of the Alambra.



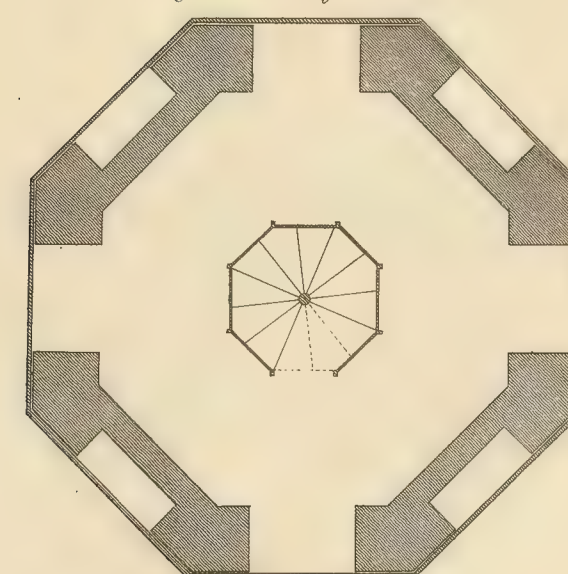
Plans of the Great Pagoda.



Upper floor



Ground floor

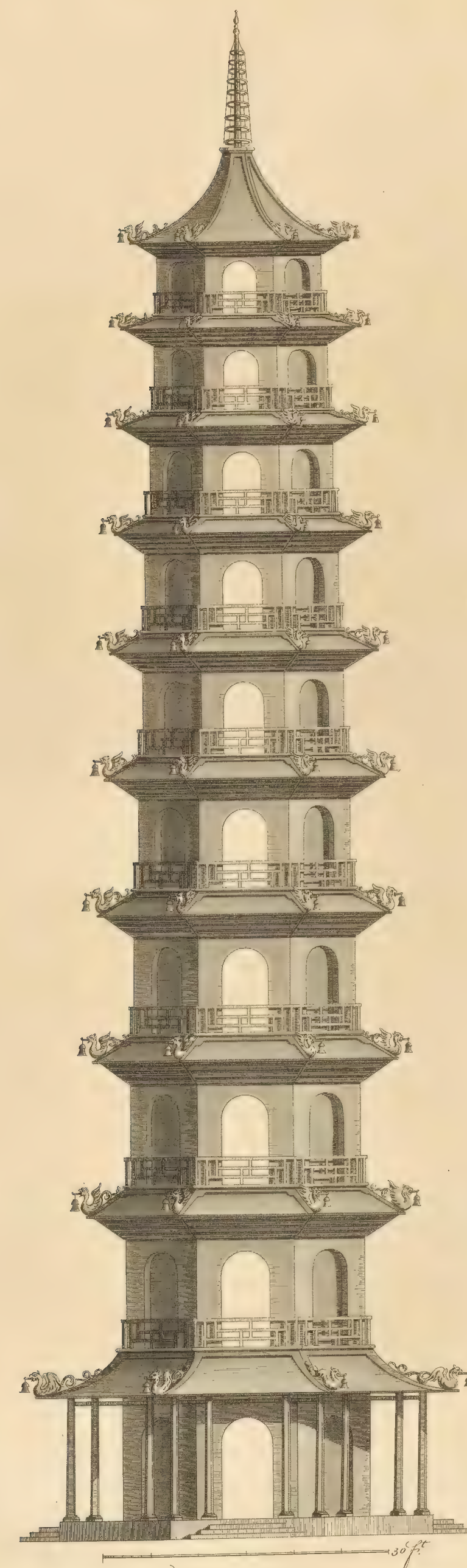


First floor



W. Chambers Architect.

C. Roebuck Sculp.

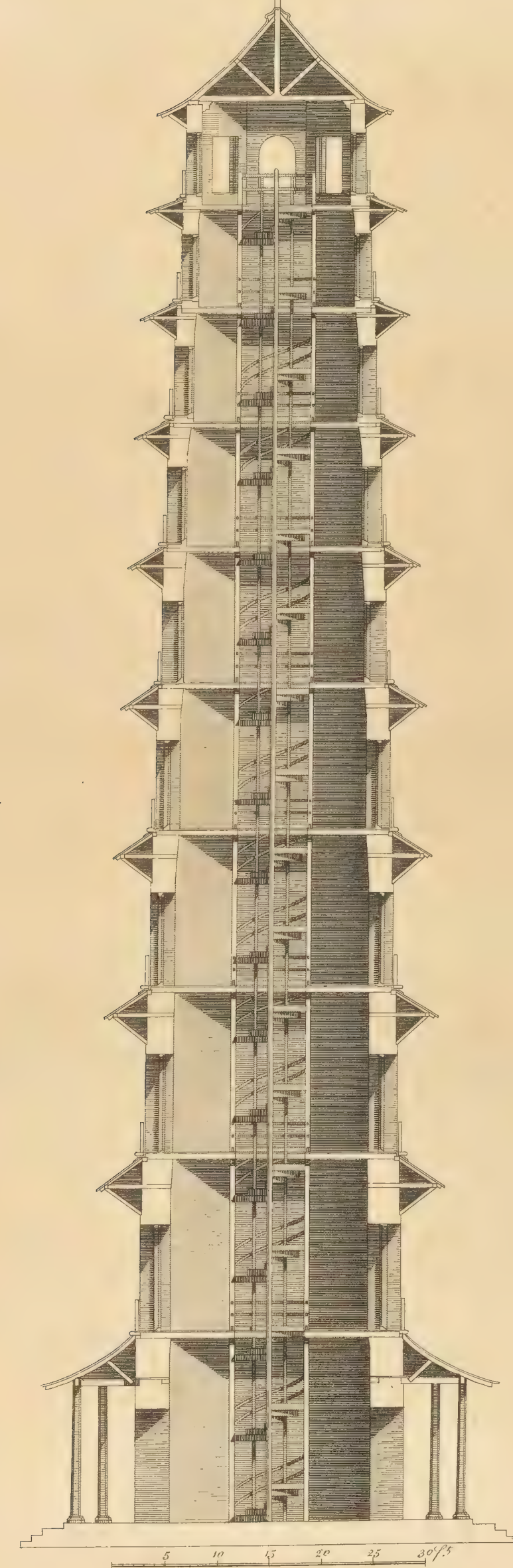


Elevation of The Great Pagoda as first intended

W. Chambers Architectus

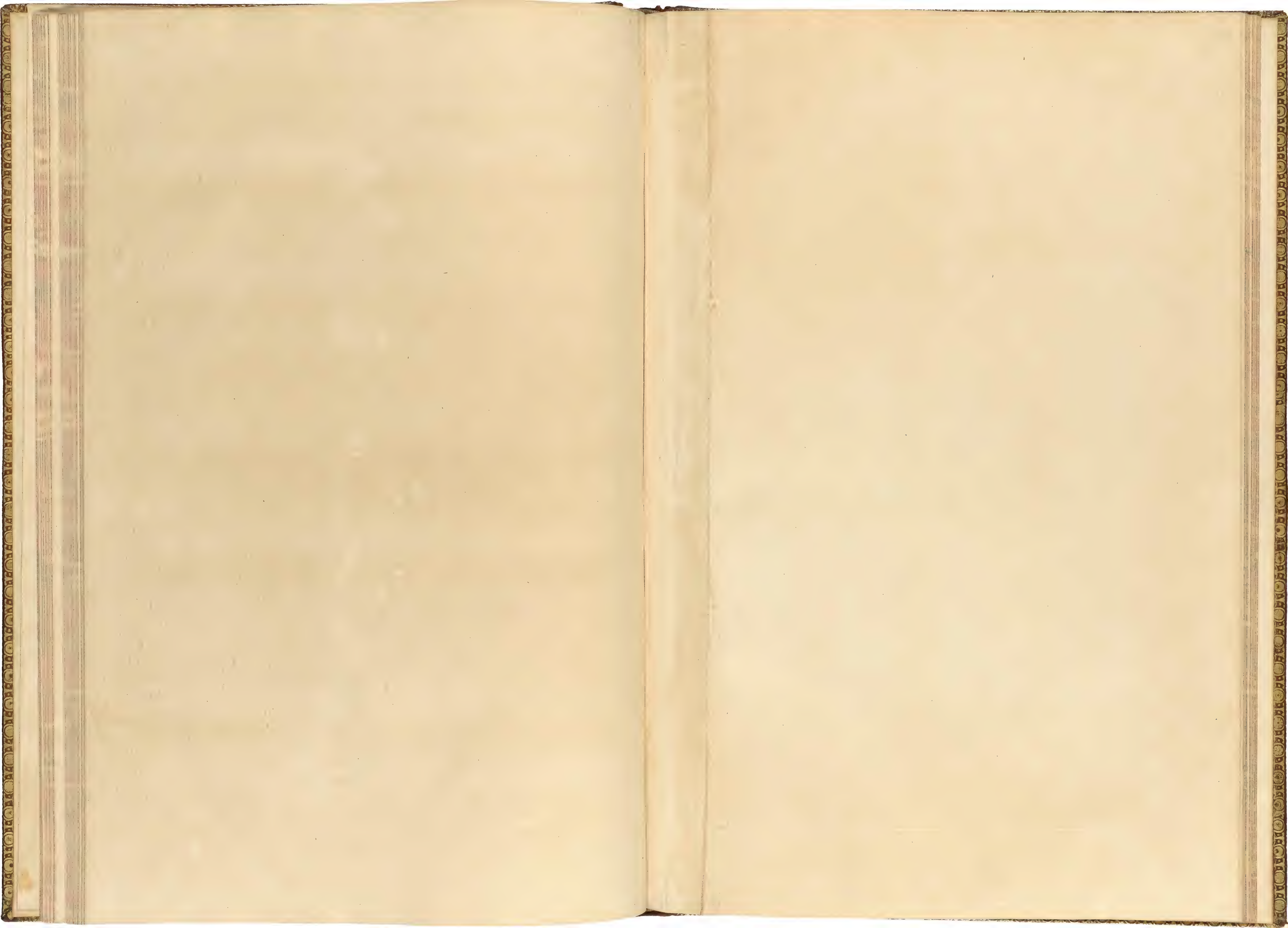
T. Miller fecit

Section of the Great Pagoda

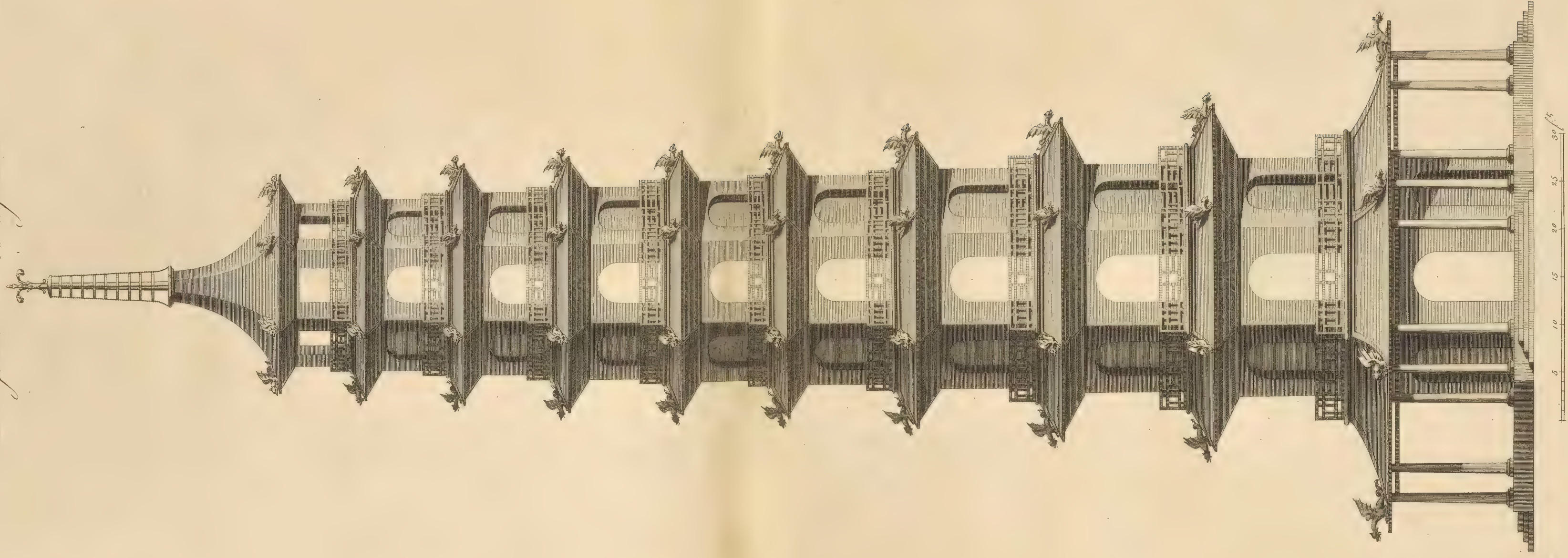


W. Chambers Architect.

J. Muller Sculp.



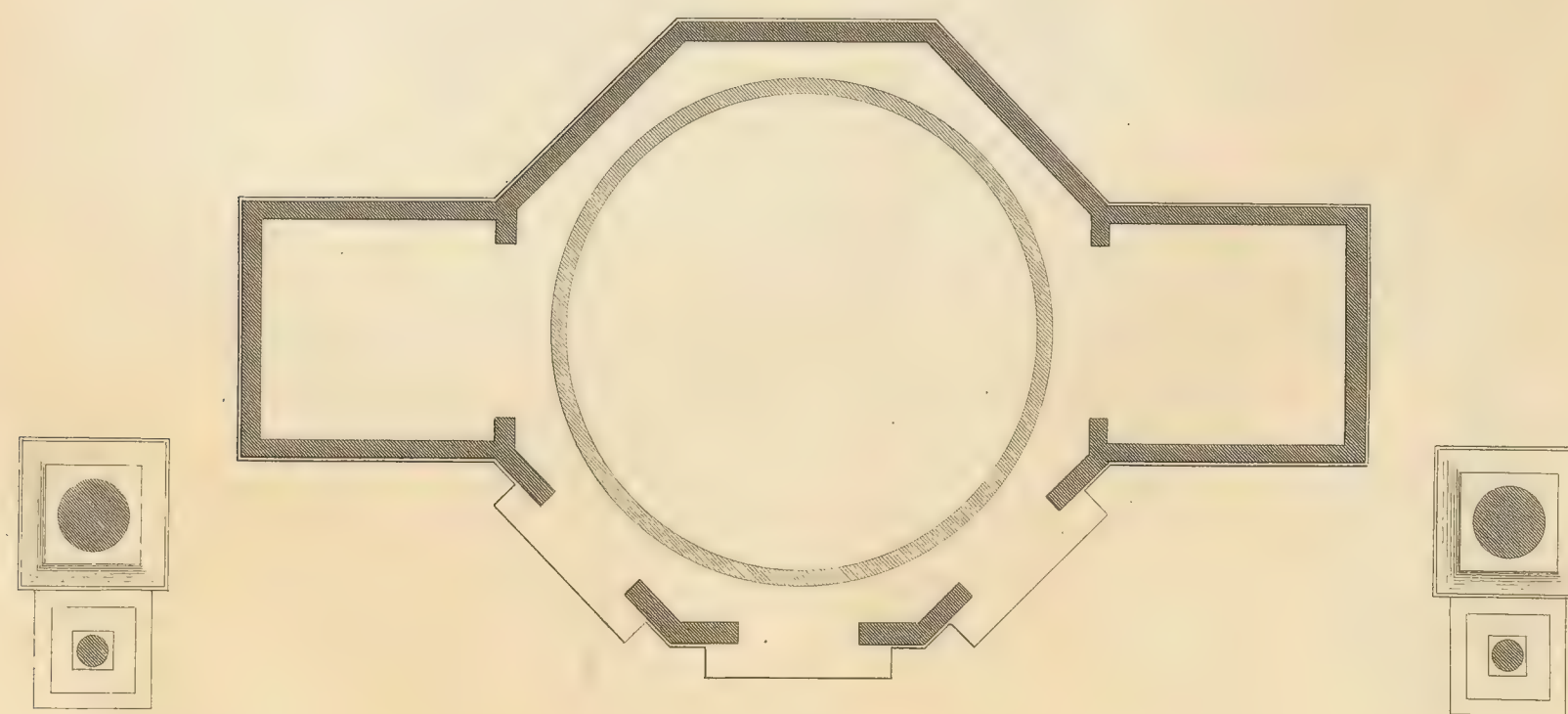
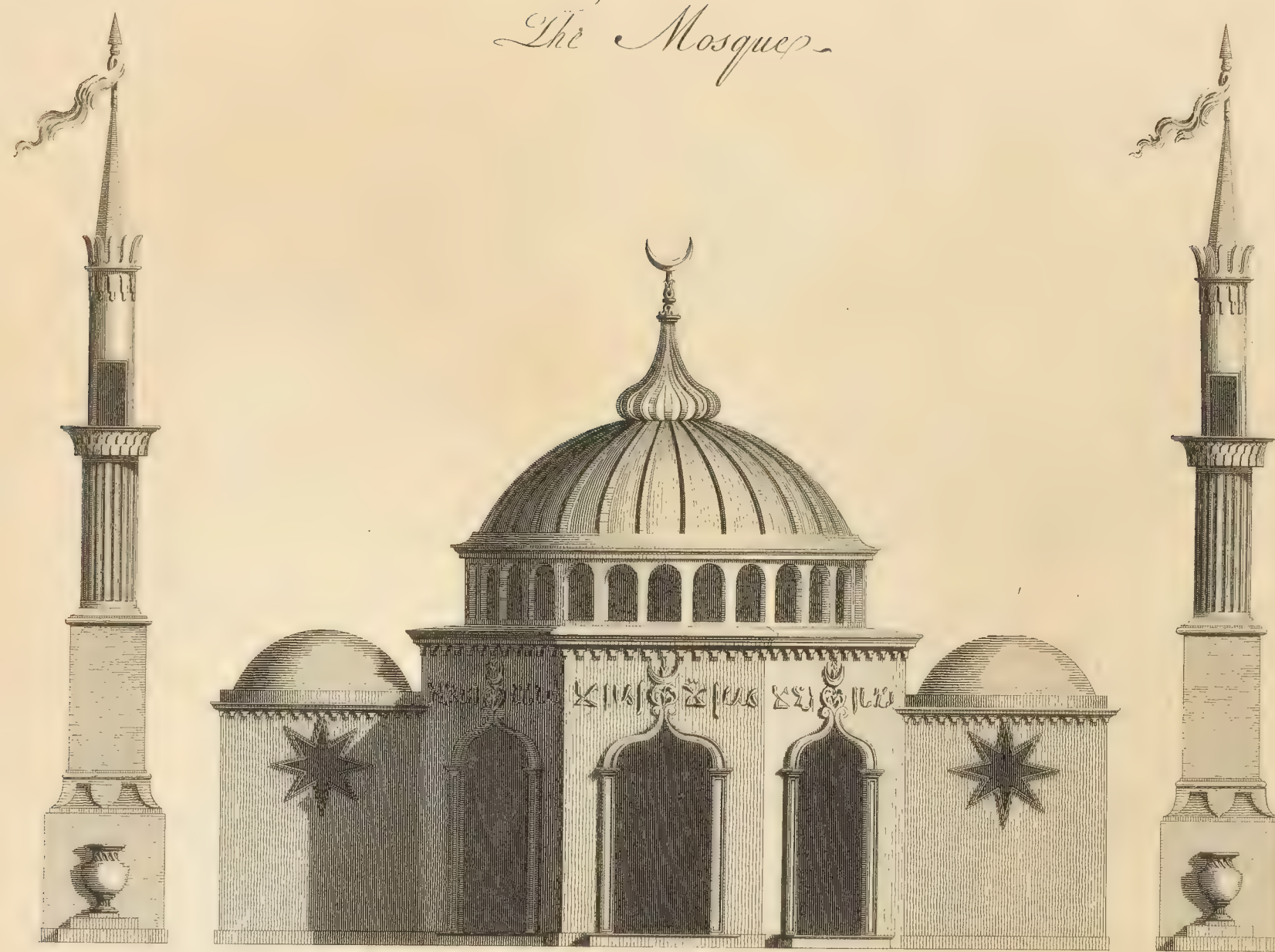
The Great Pagoda



W. Chubb's Architectural

T. Miller Sculp

The Mosques

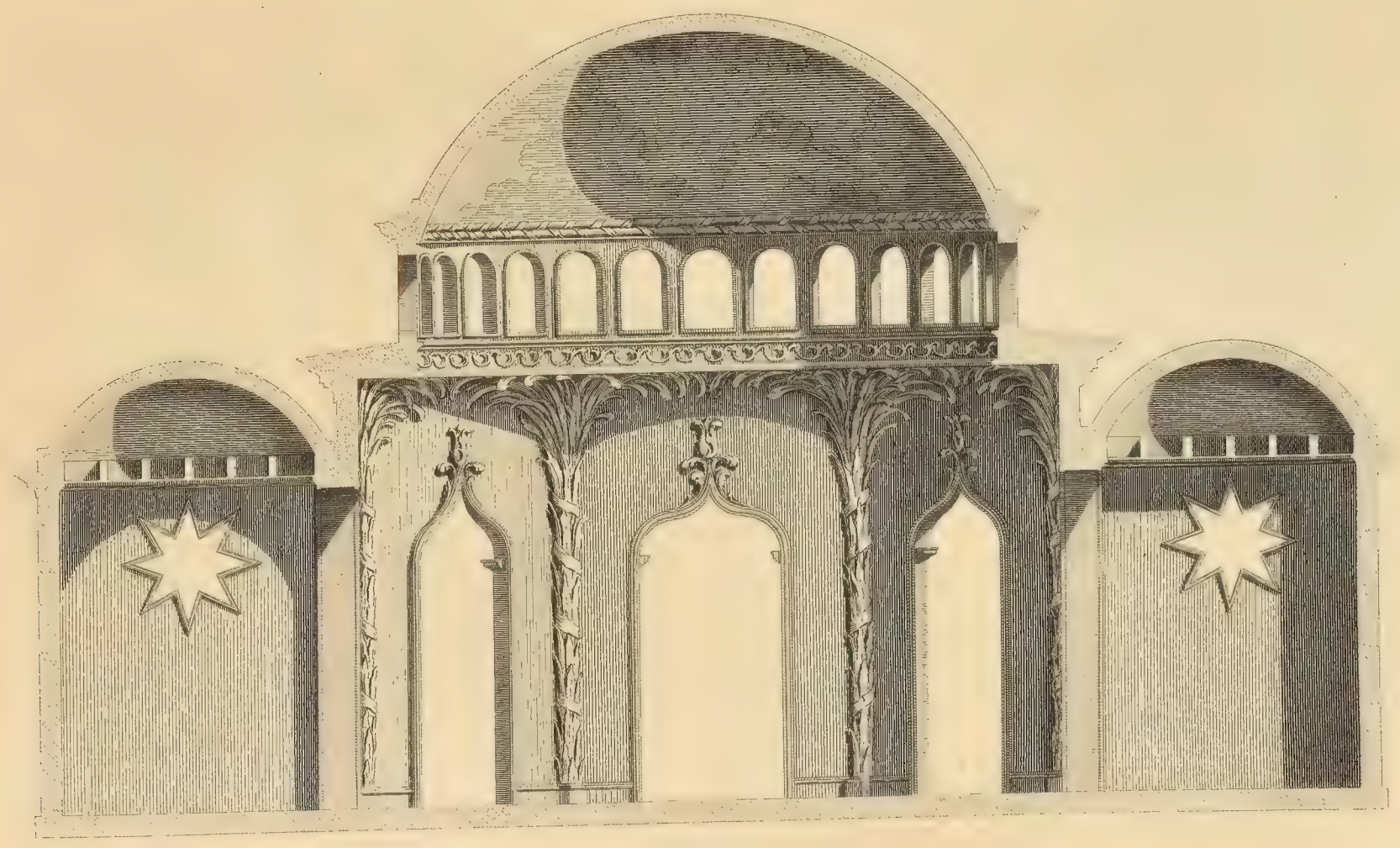
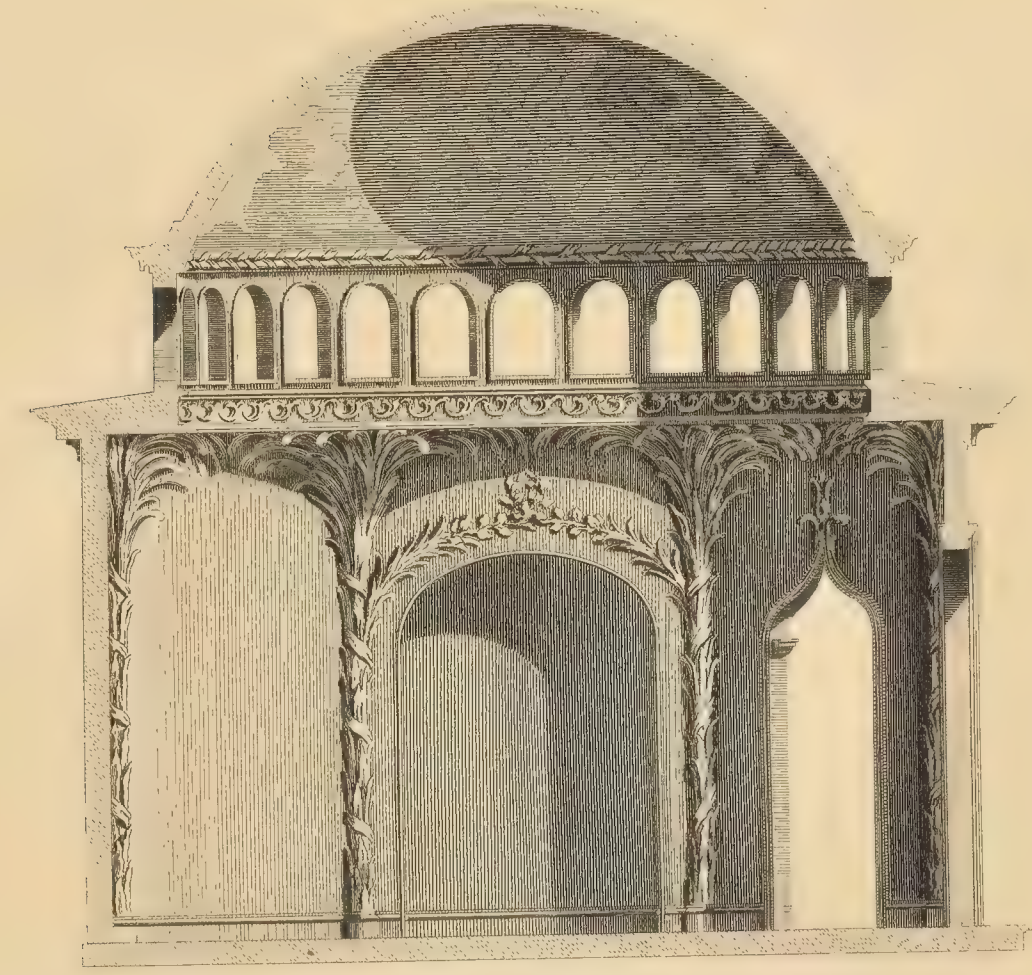


5 10 15 20 1/2

W. Chambers Architectus.

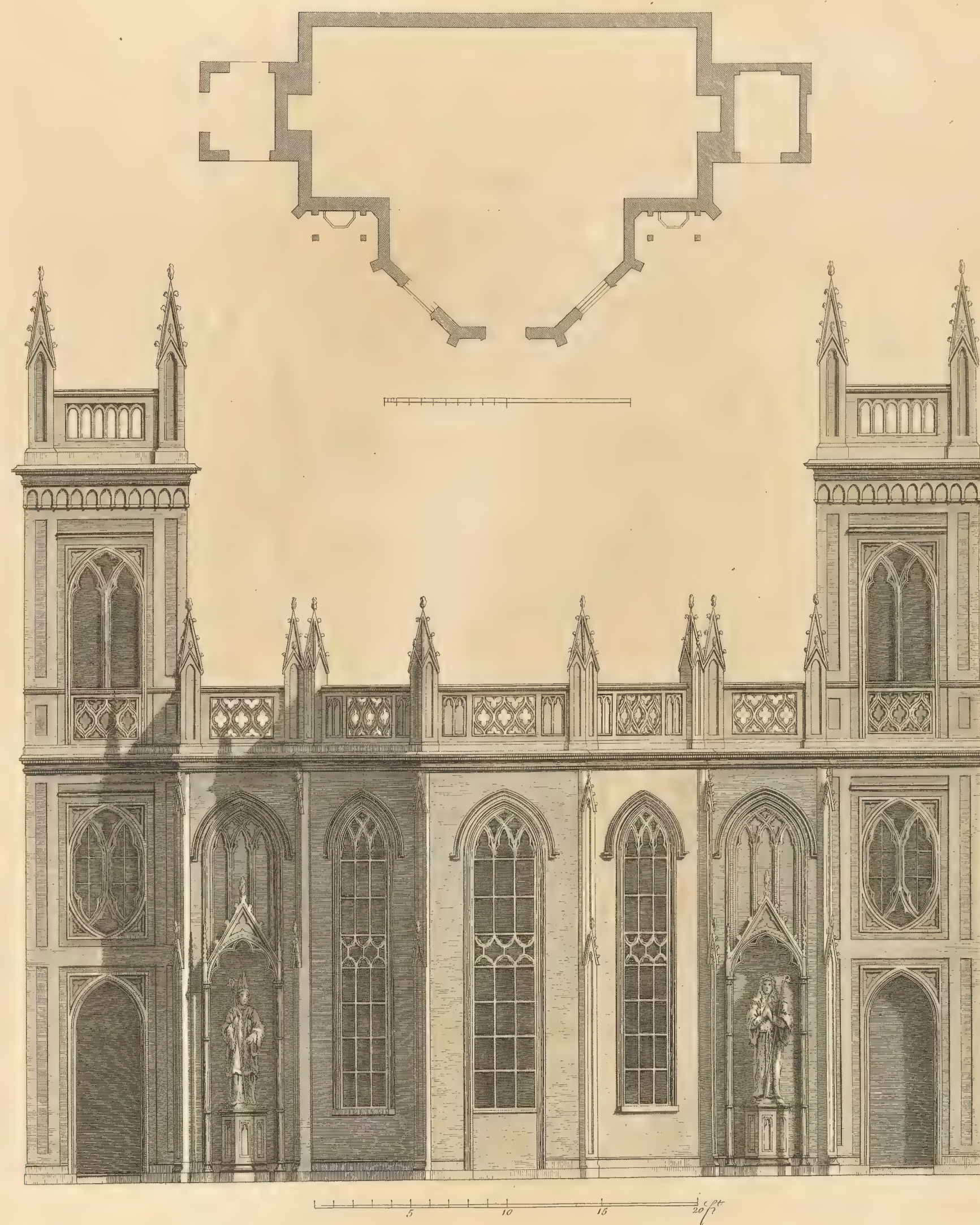
E. Roeder Sculp.

Sections of the Mosque.



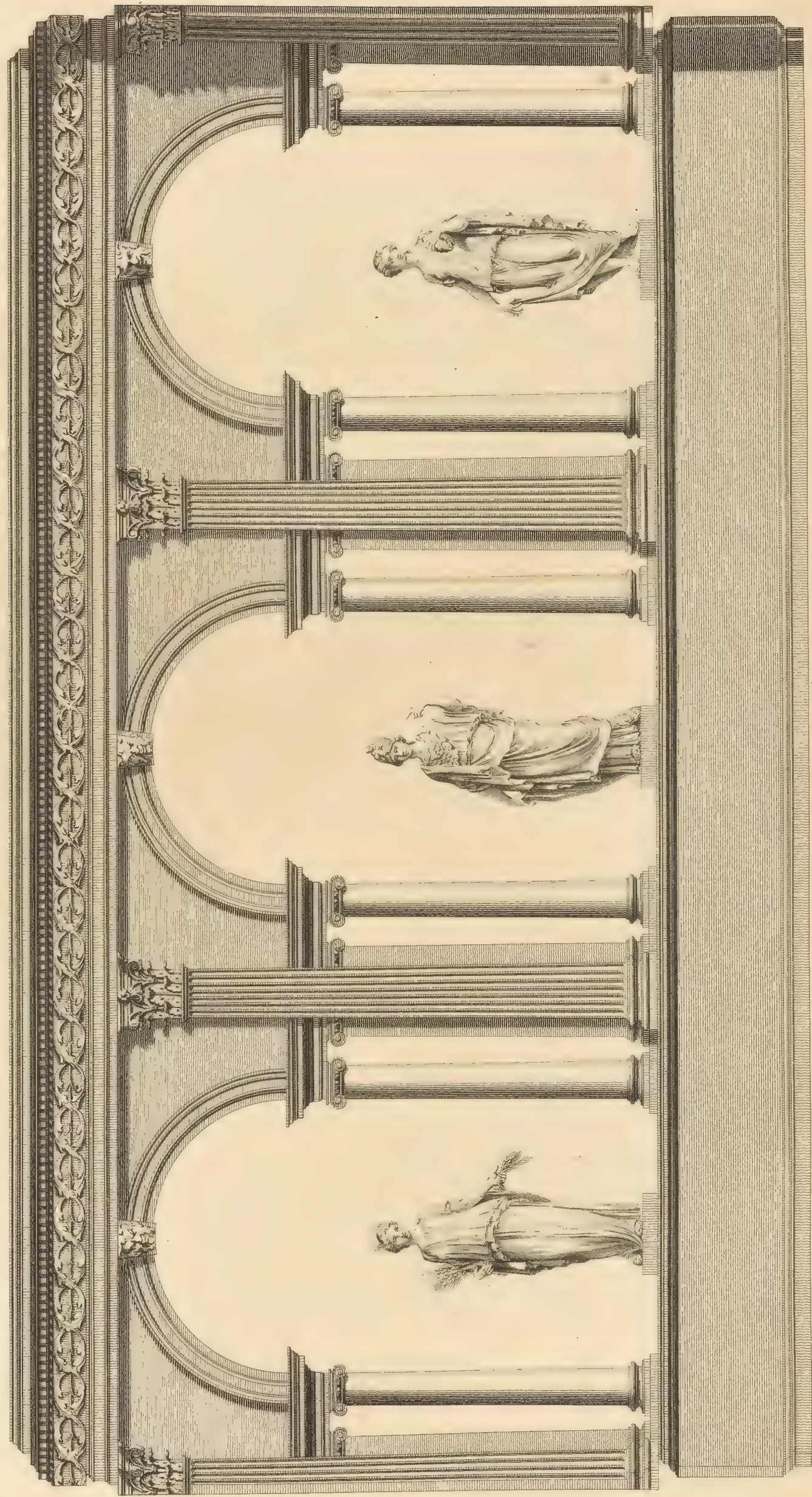
W. Chambers Architect.

C. Goussier sculp.



Plan & Elevation of the Gothic Cathedral.

Section of the Gallery of Antiques -

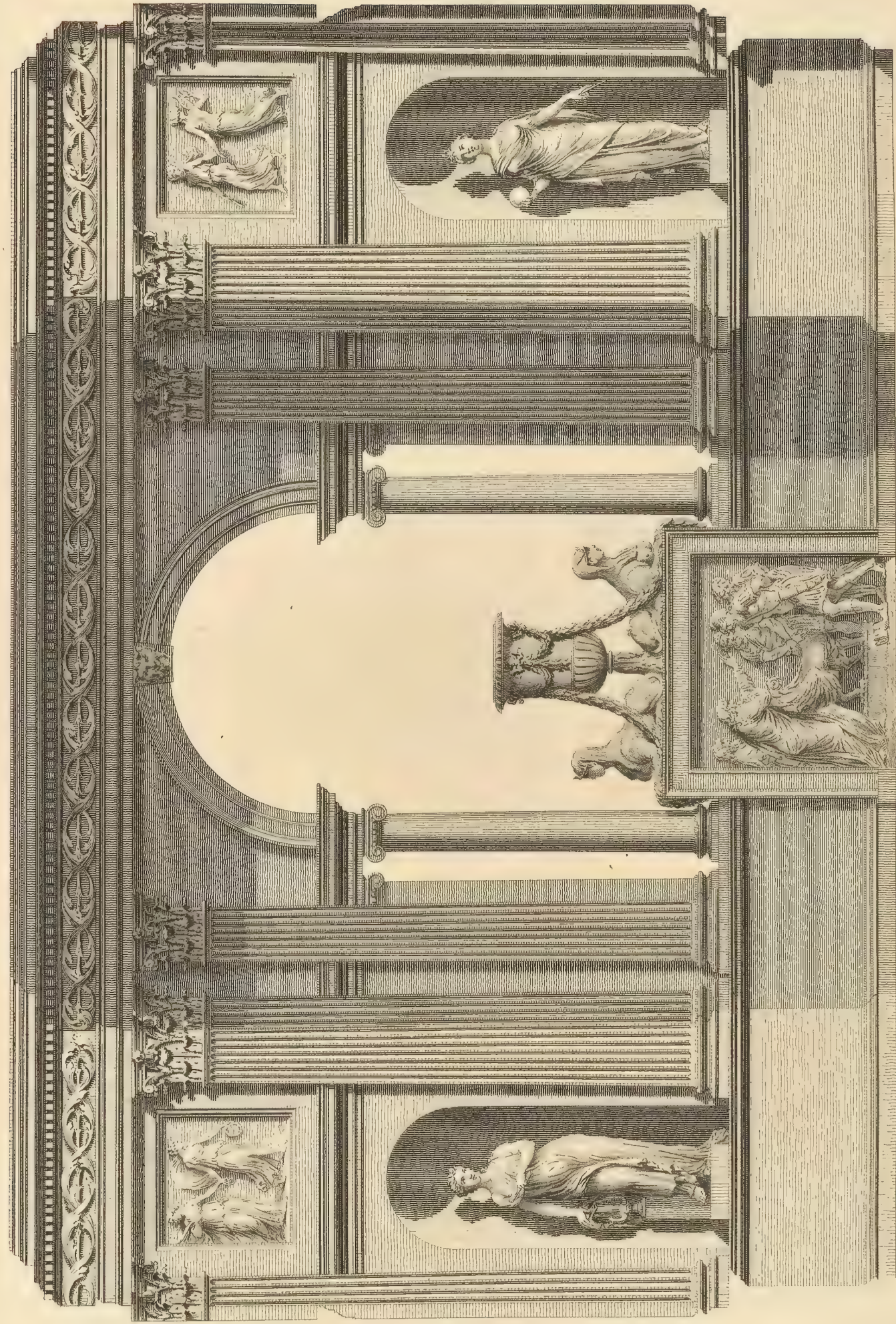


5 10 15

W. Chapman Architect.

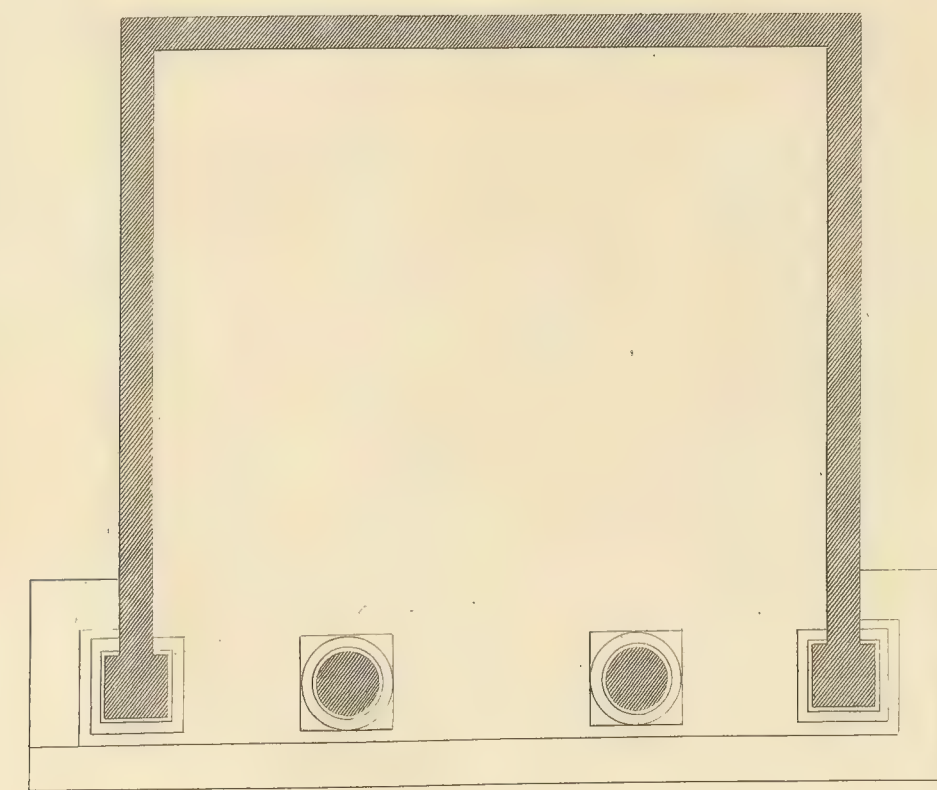
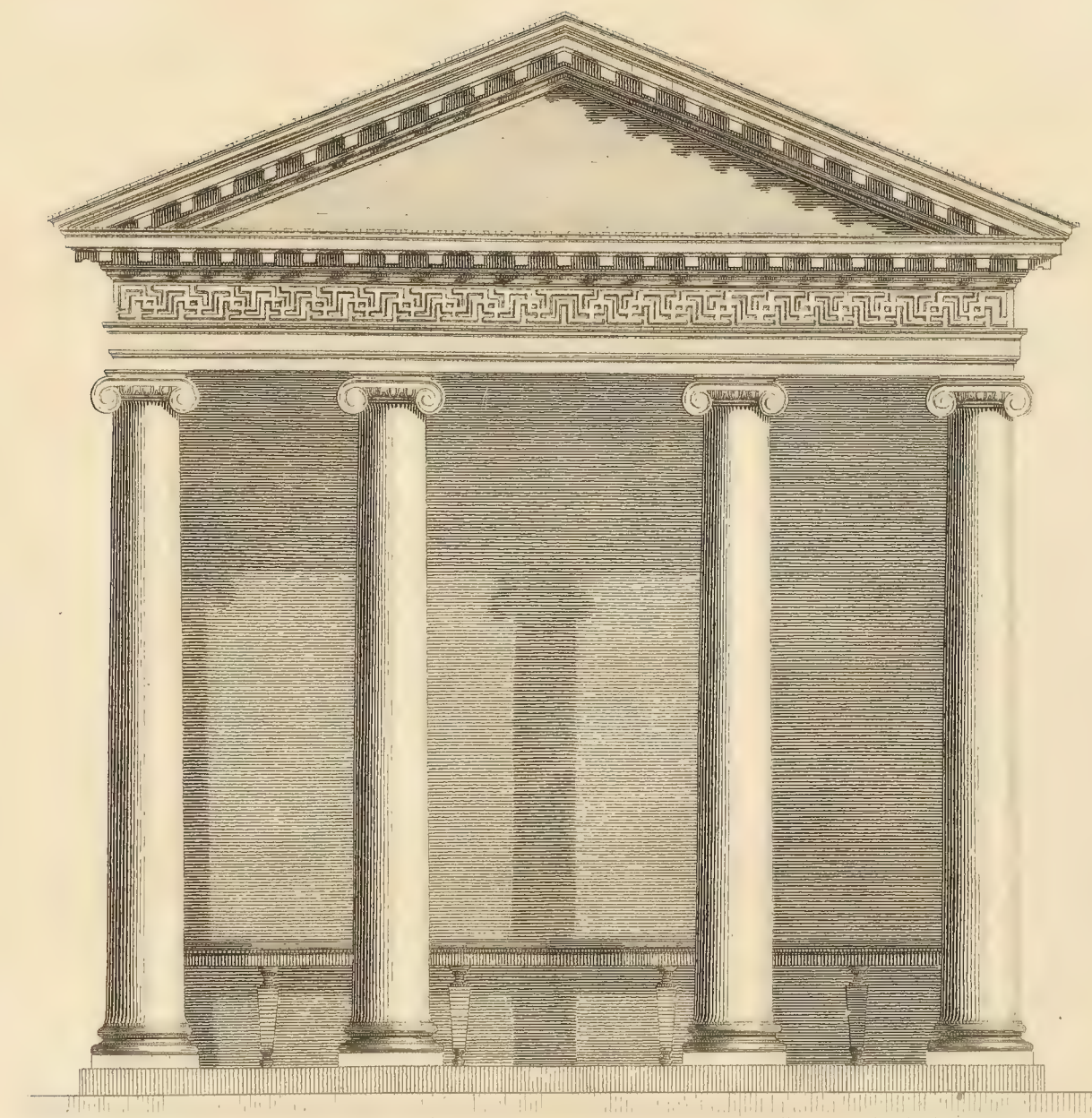
E. Archer Engraver.

Section of the Gallery of Antiquas.



W. Chandler Architect.

C. Parker Sculpt.



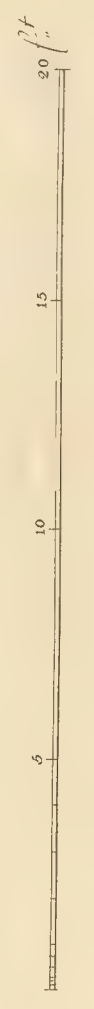
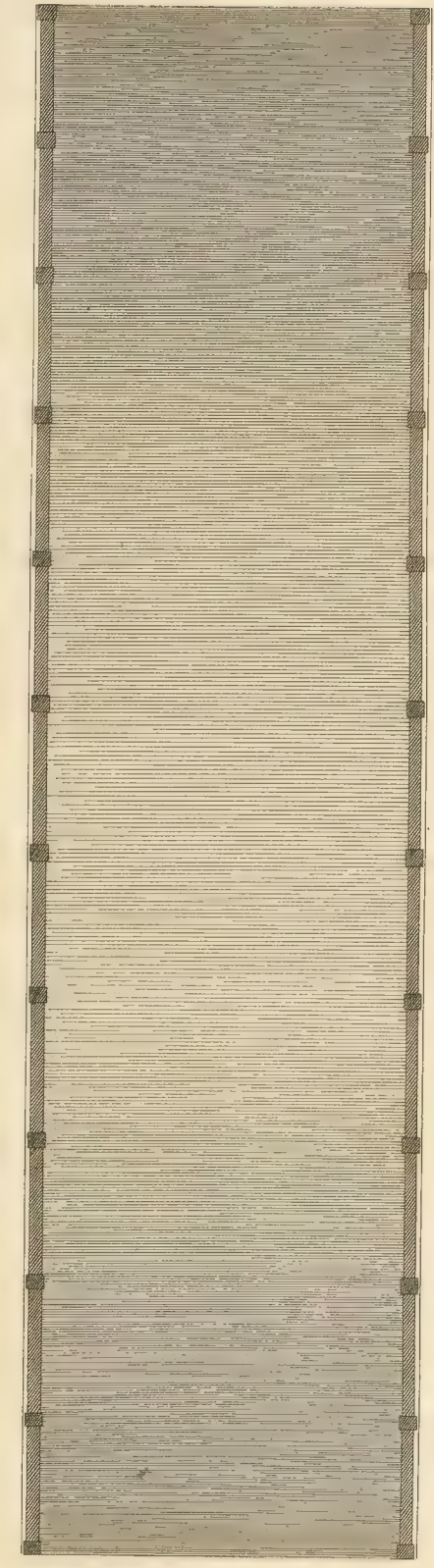
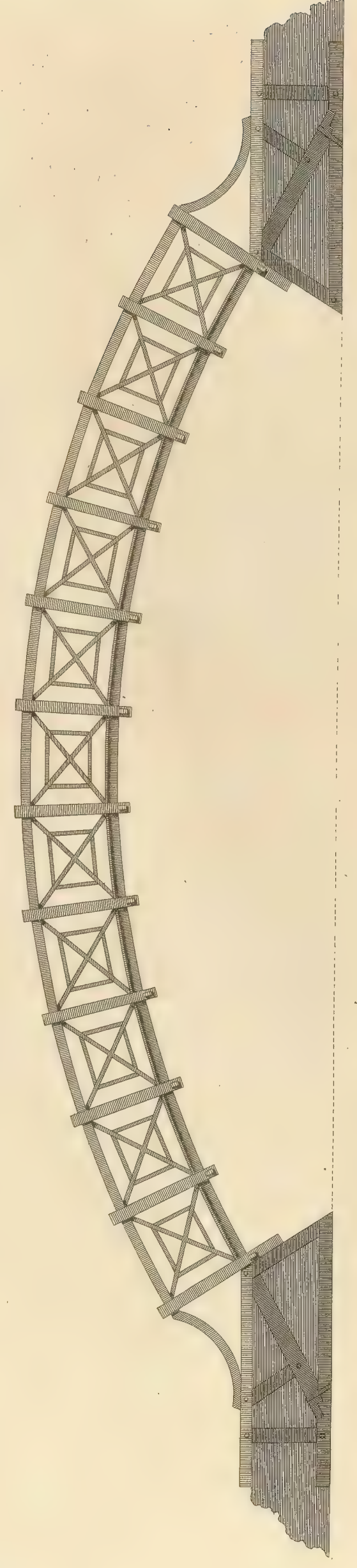
10 ft.

The Temple of Arethusa.

W. Chambers Architectus.

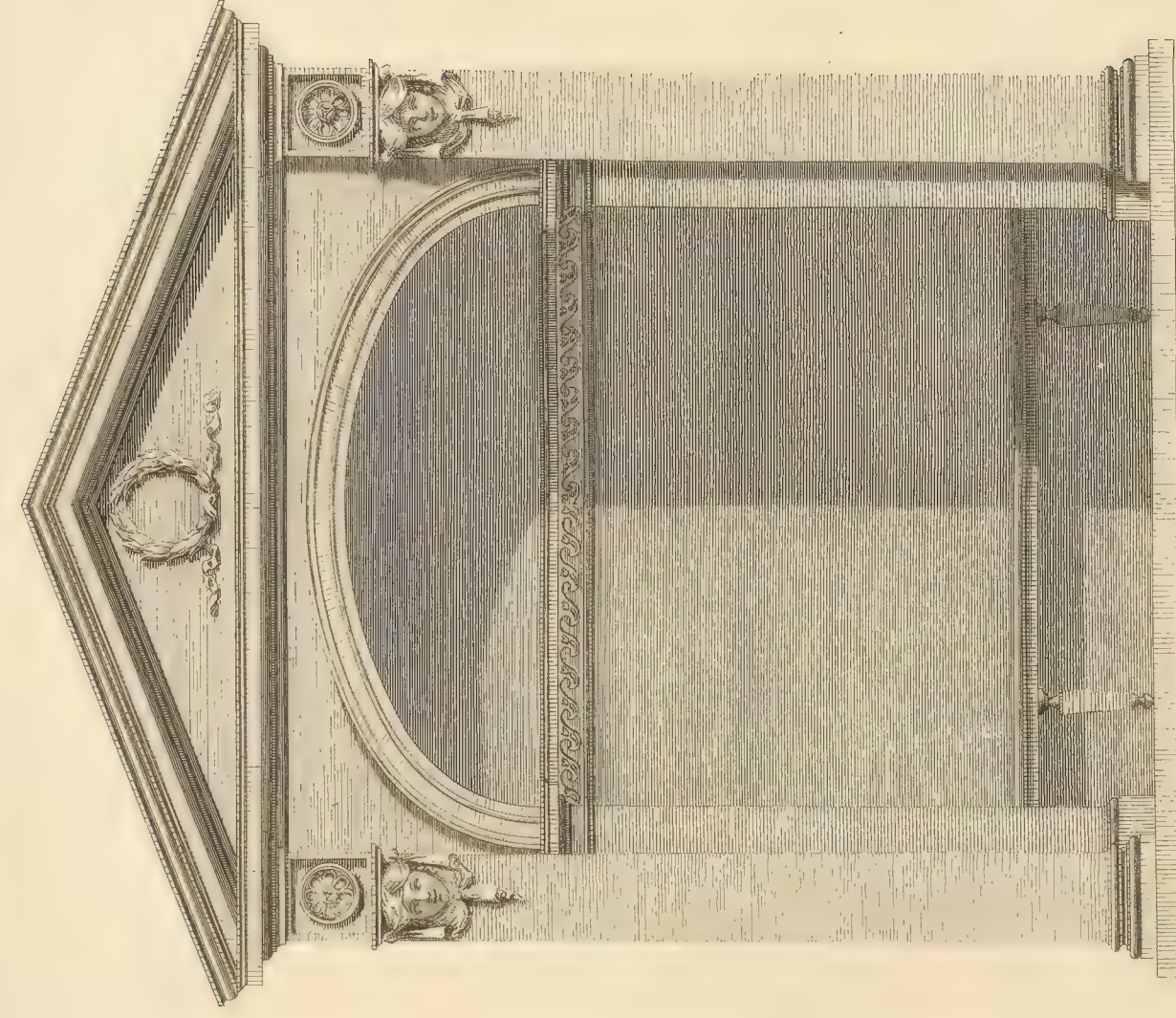
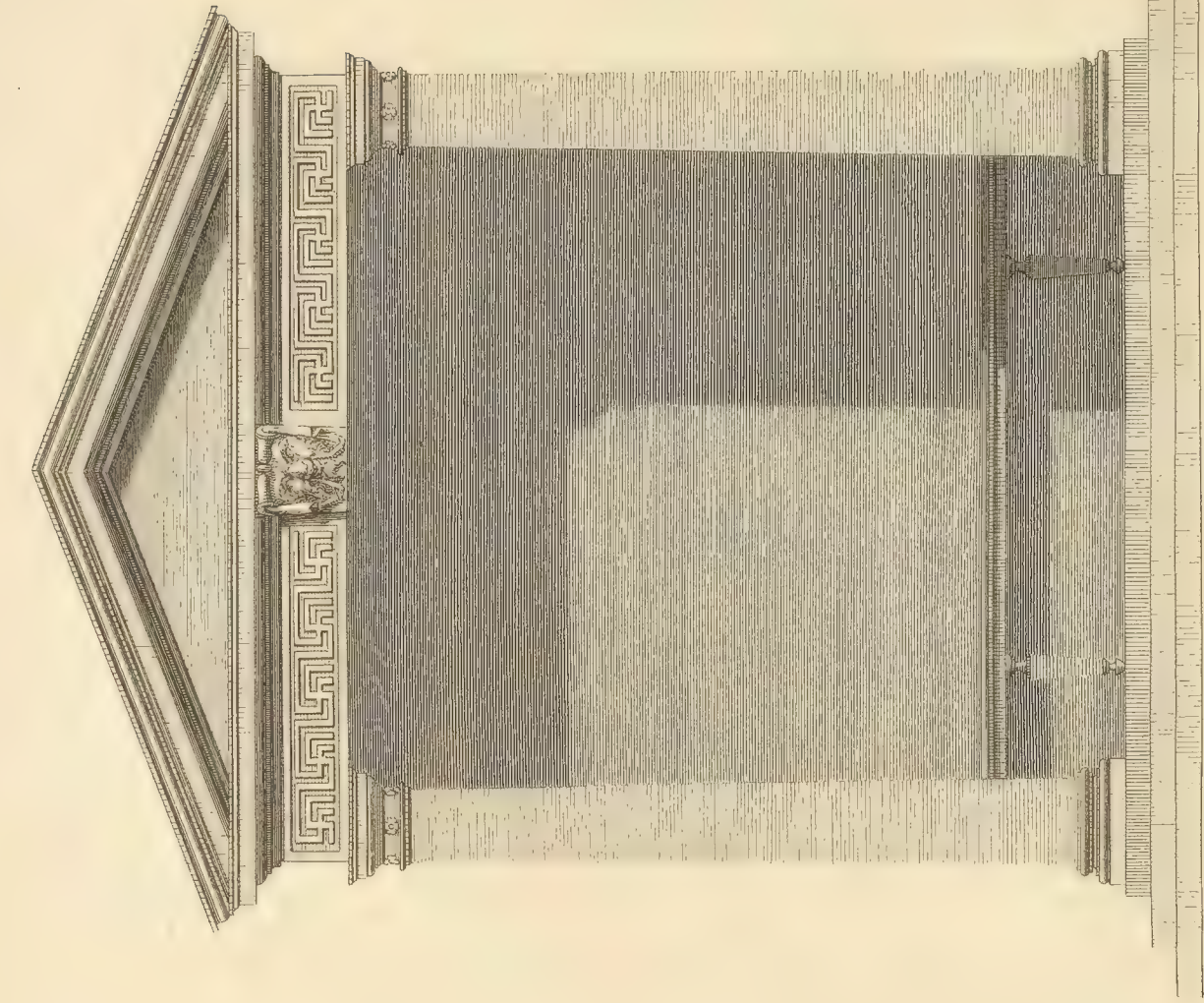
J. Baskin Sculp.

Plan & Elevation of the Bridge



W. Chambers Architect

T. Miller sculp

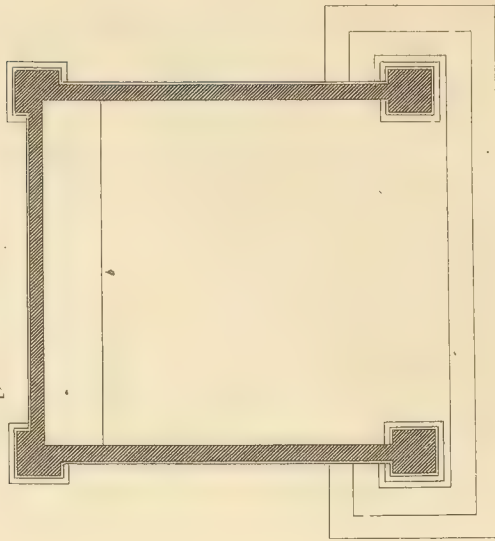


Garden Seats -

W. Chambers Architect.

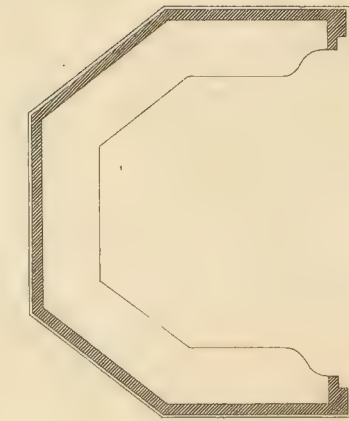
Seaside Sculp.

Garden Seat.

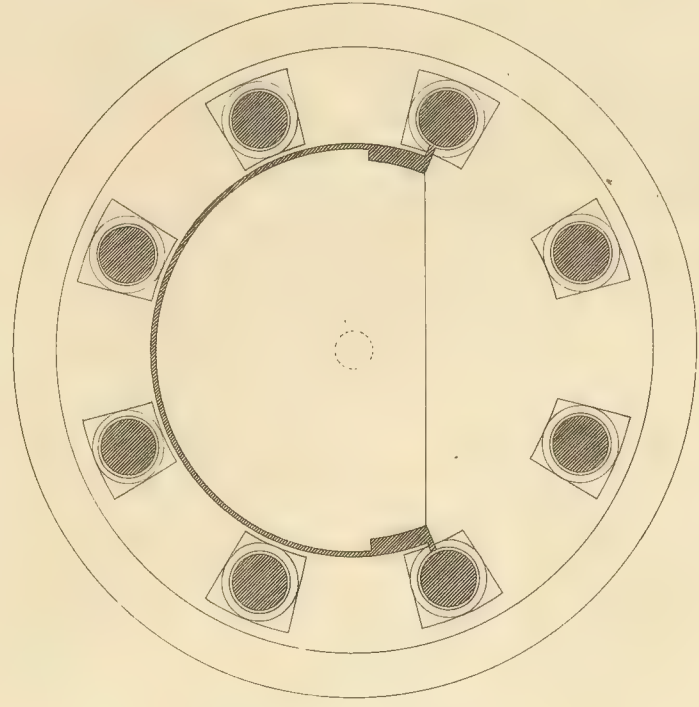
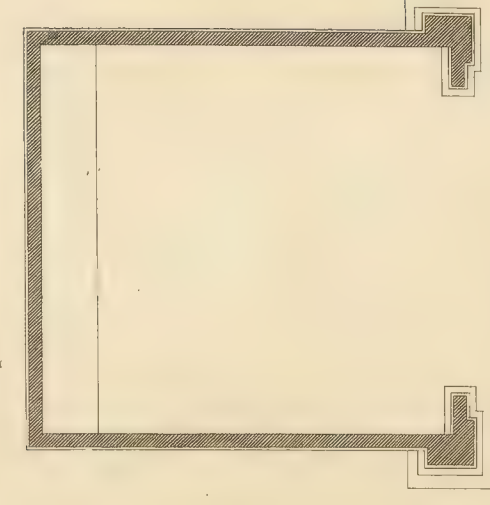


Various Plans.

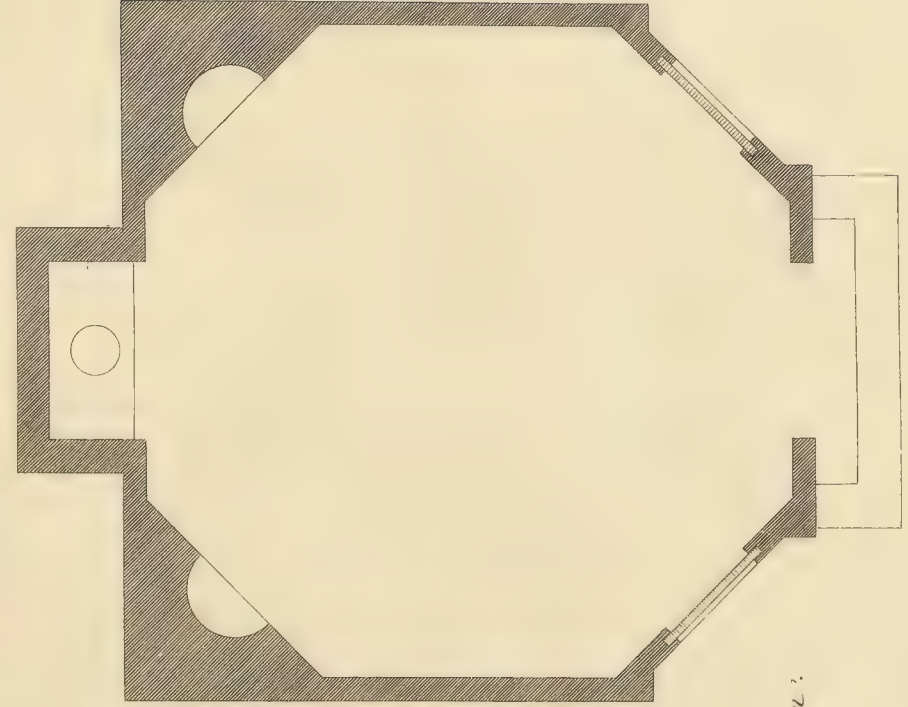
M^{rs} Herts Garden Seat.



Garden Seat.

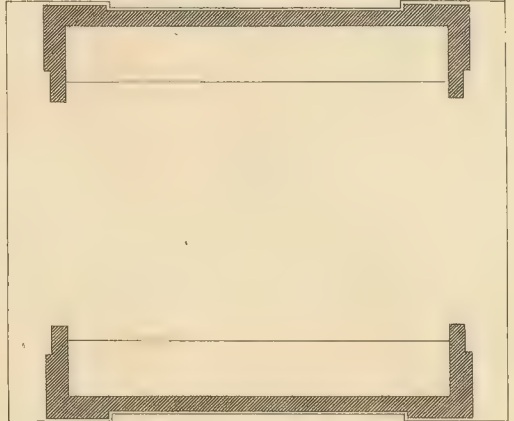


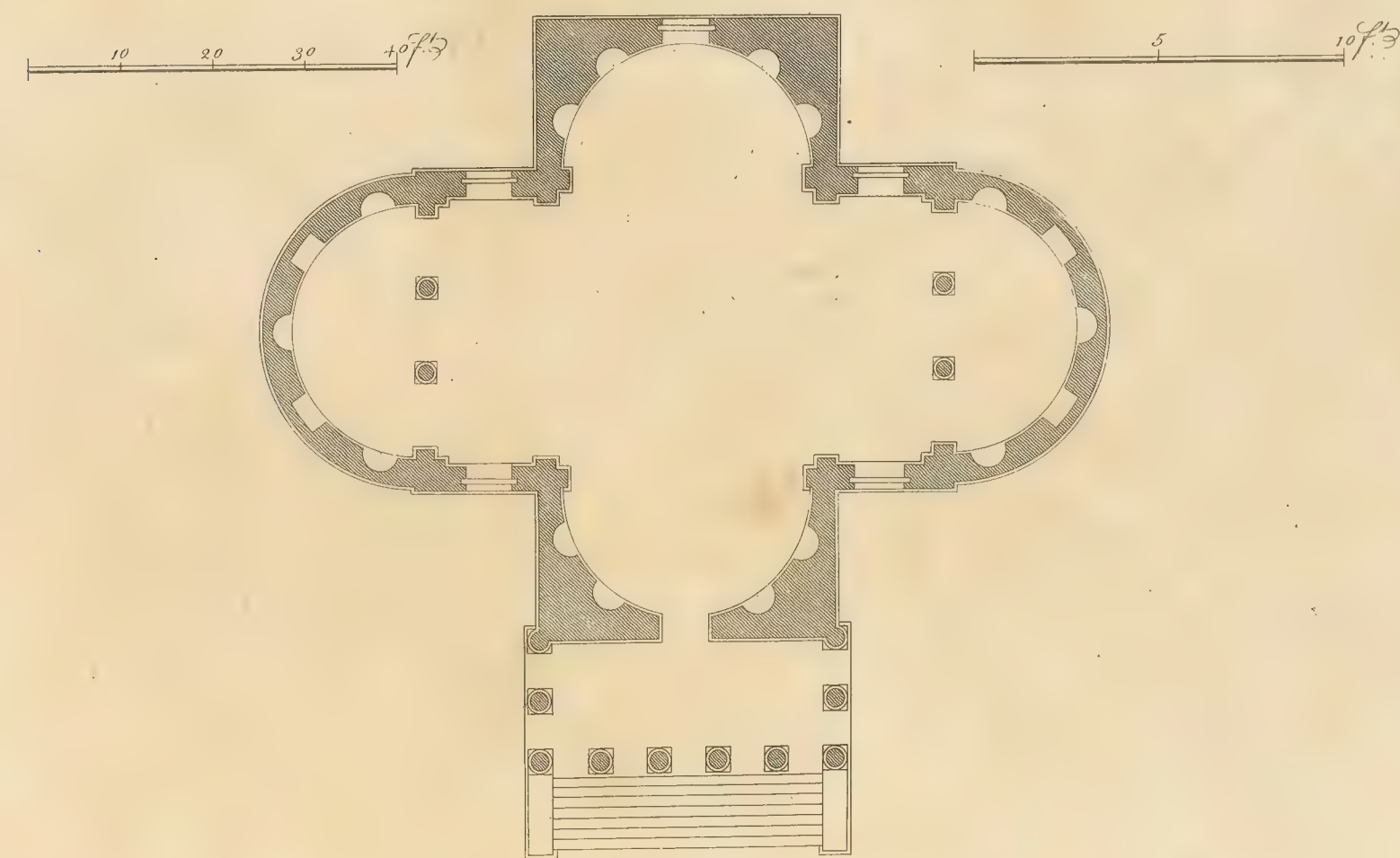
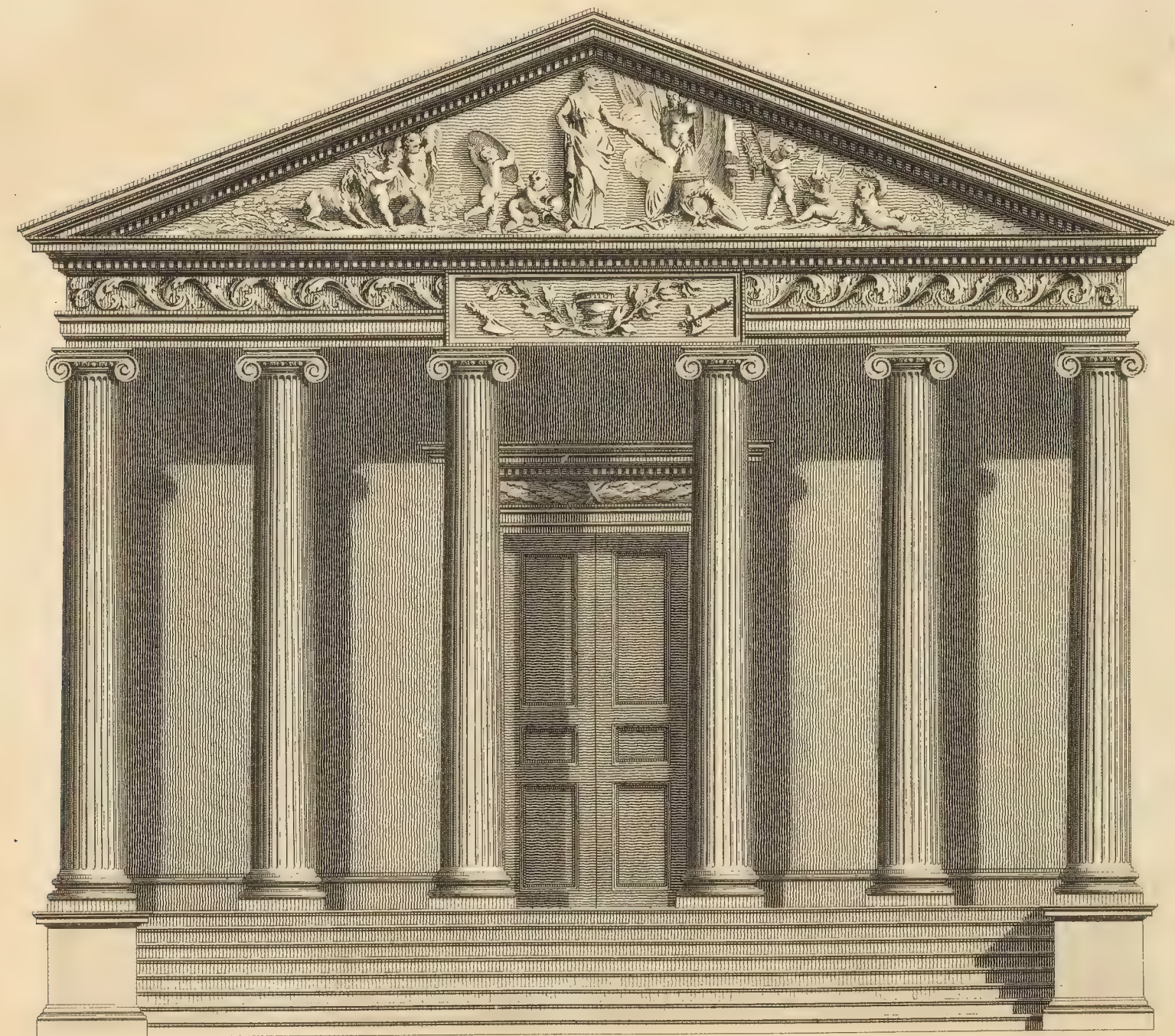
The Temple of Colos.



The Temple of Solitude.

The Principal Entrance to the Honour Garden.

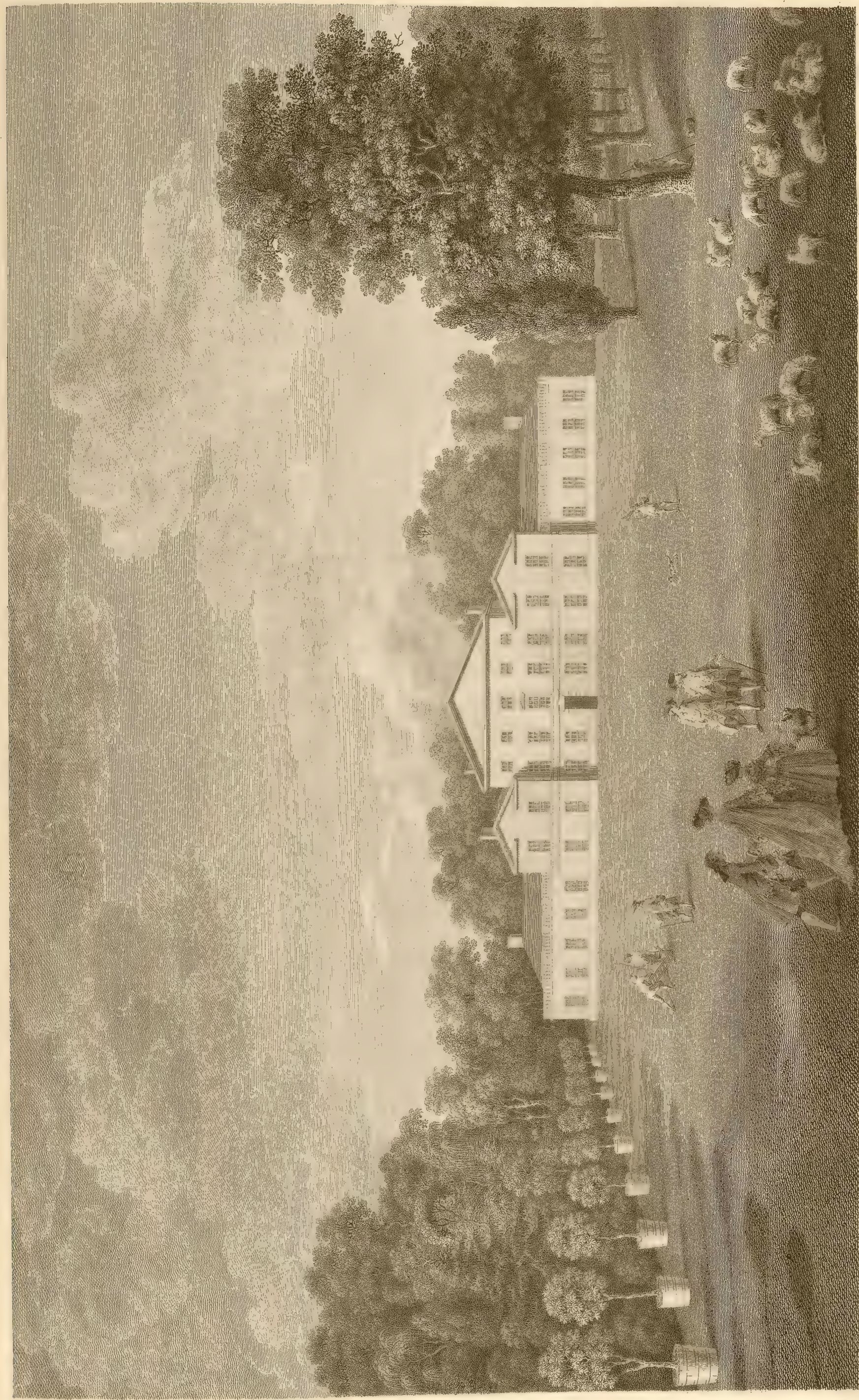




W. Chambers Architect.

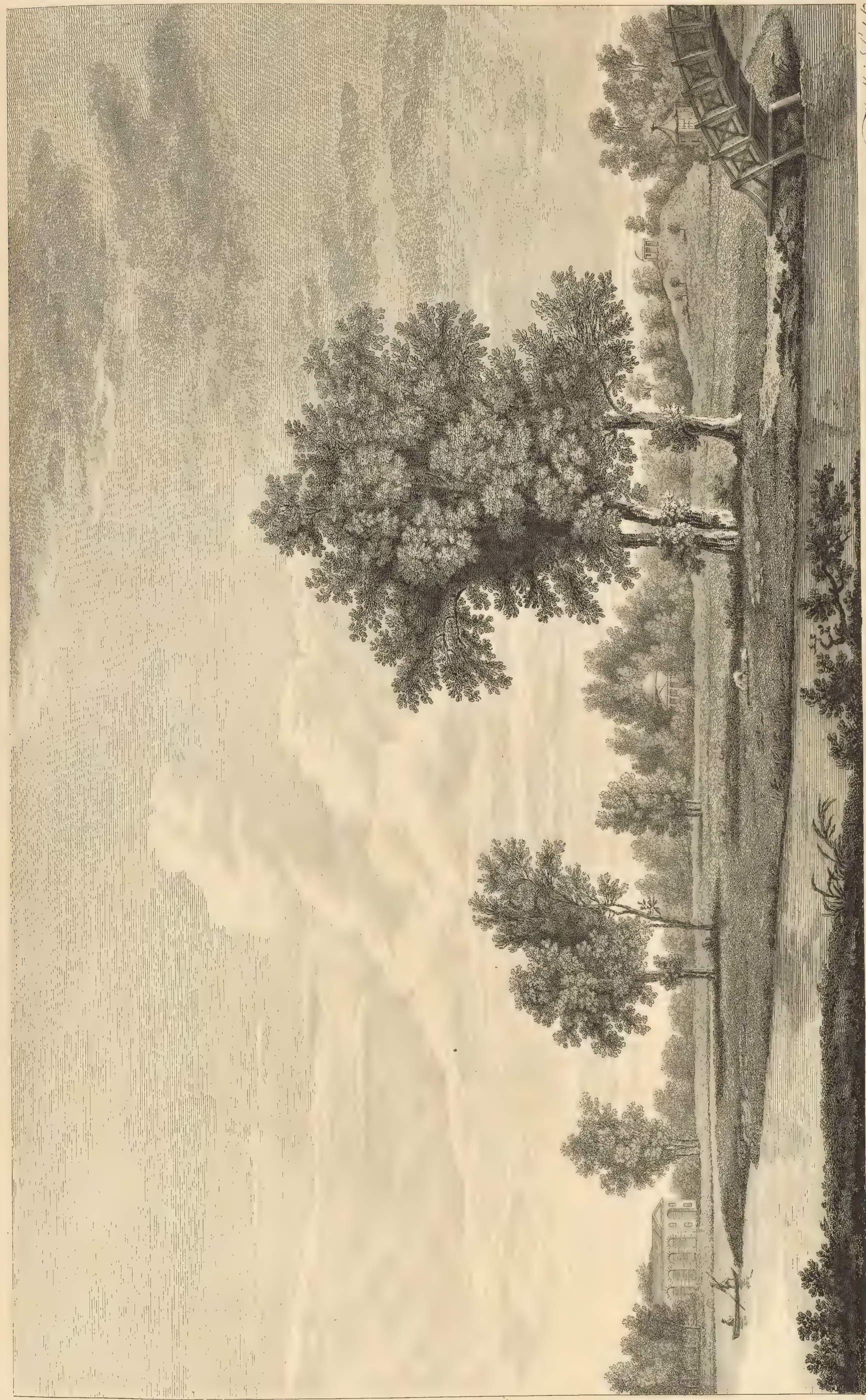
The Temple of Peace.

E. Roemer Sculpt.



W. Woollett Sculp.

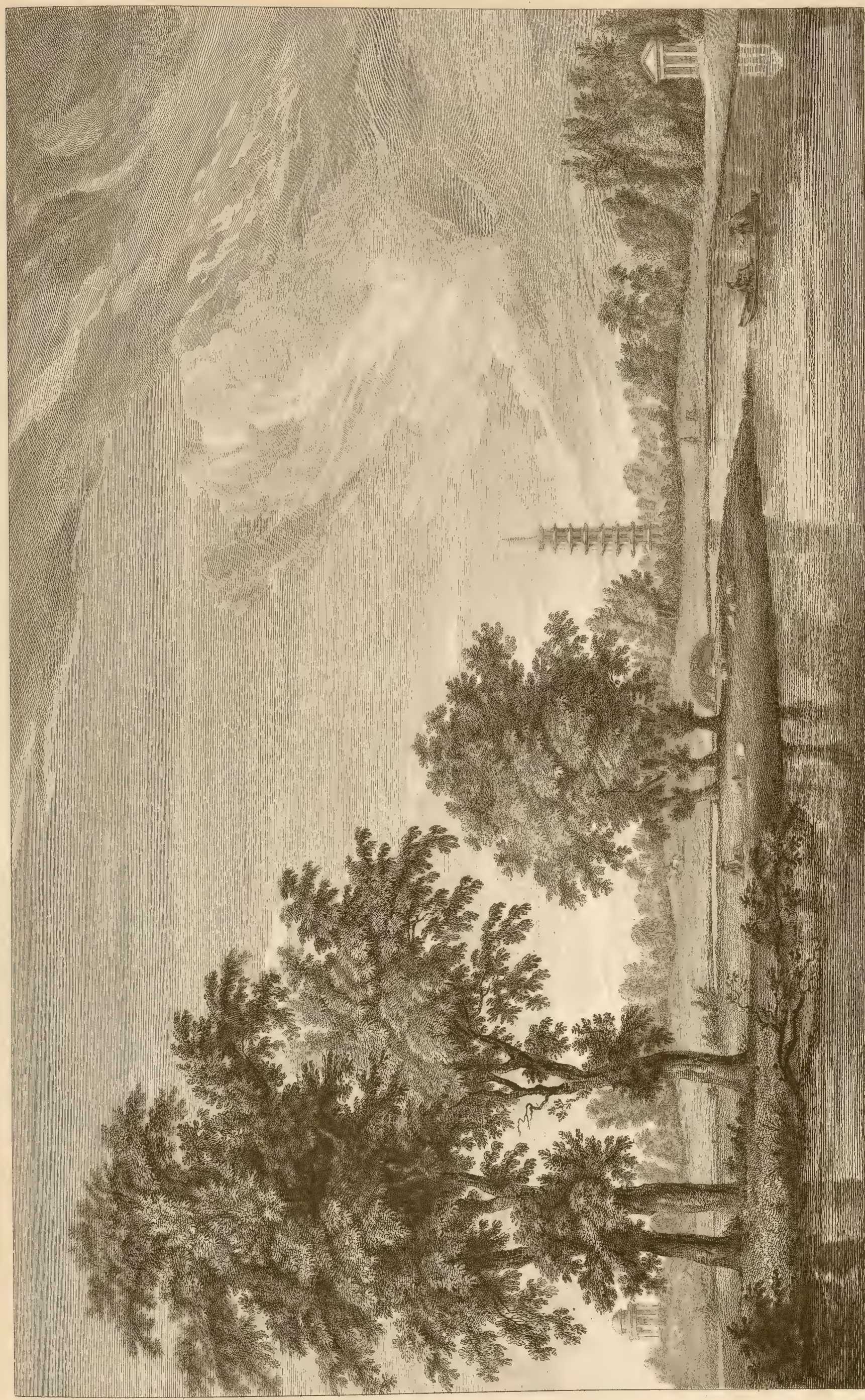
A View of the Palace at New from the Lawn.



J. H. M. delin.

A View of the Lake and Island, with the Orange, the Temple of Eolus (and Bellona),
(and the House of Confucius.)

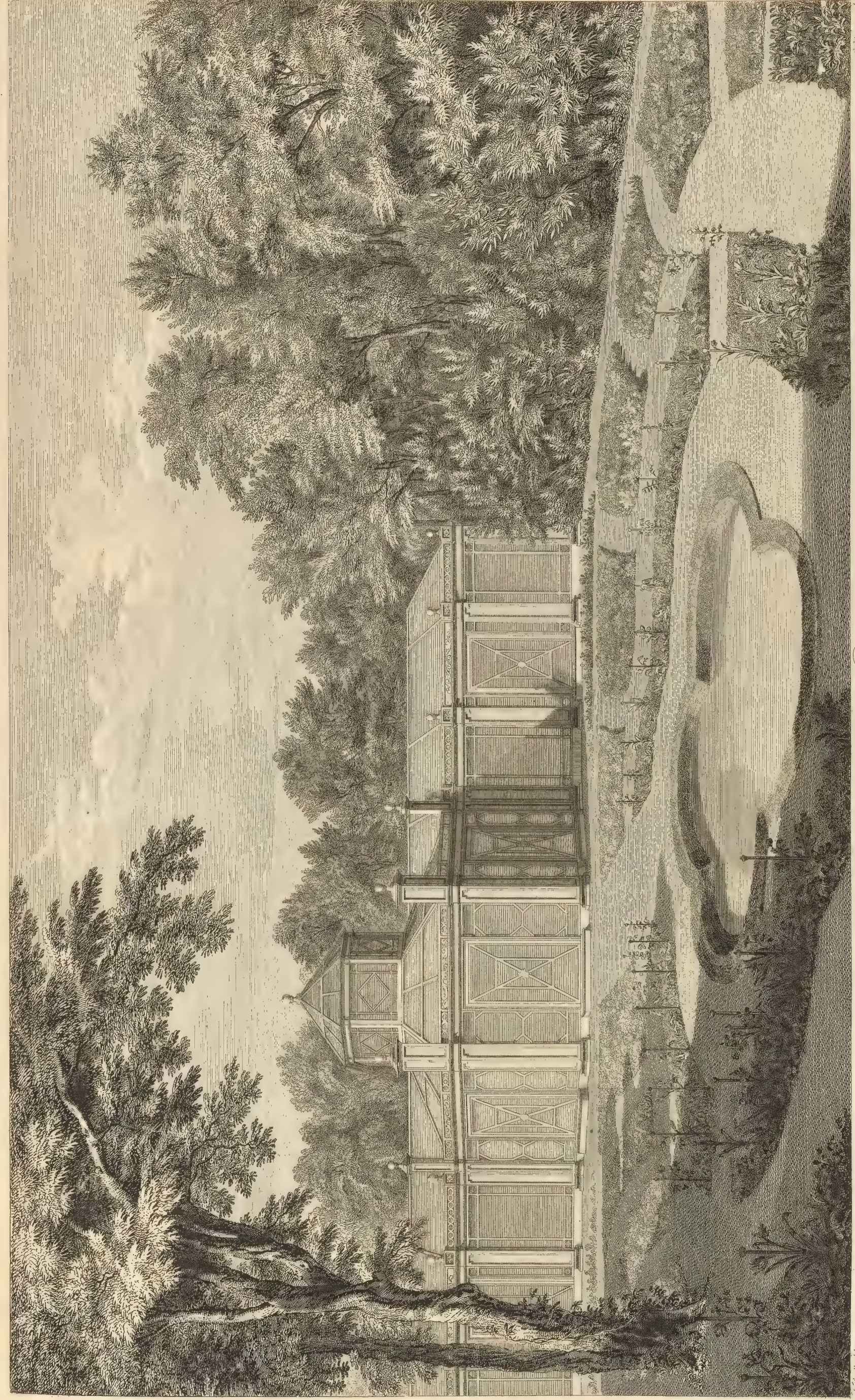
W. H. M. sculp.



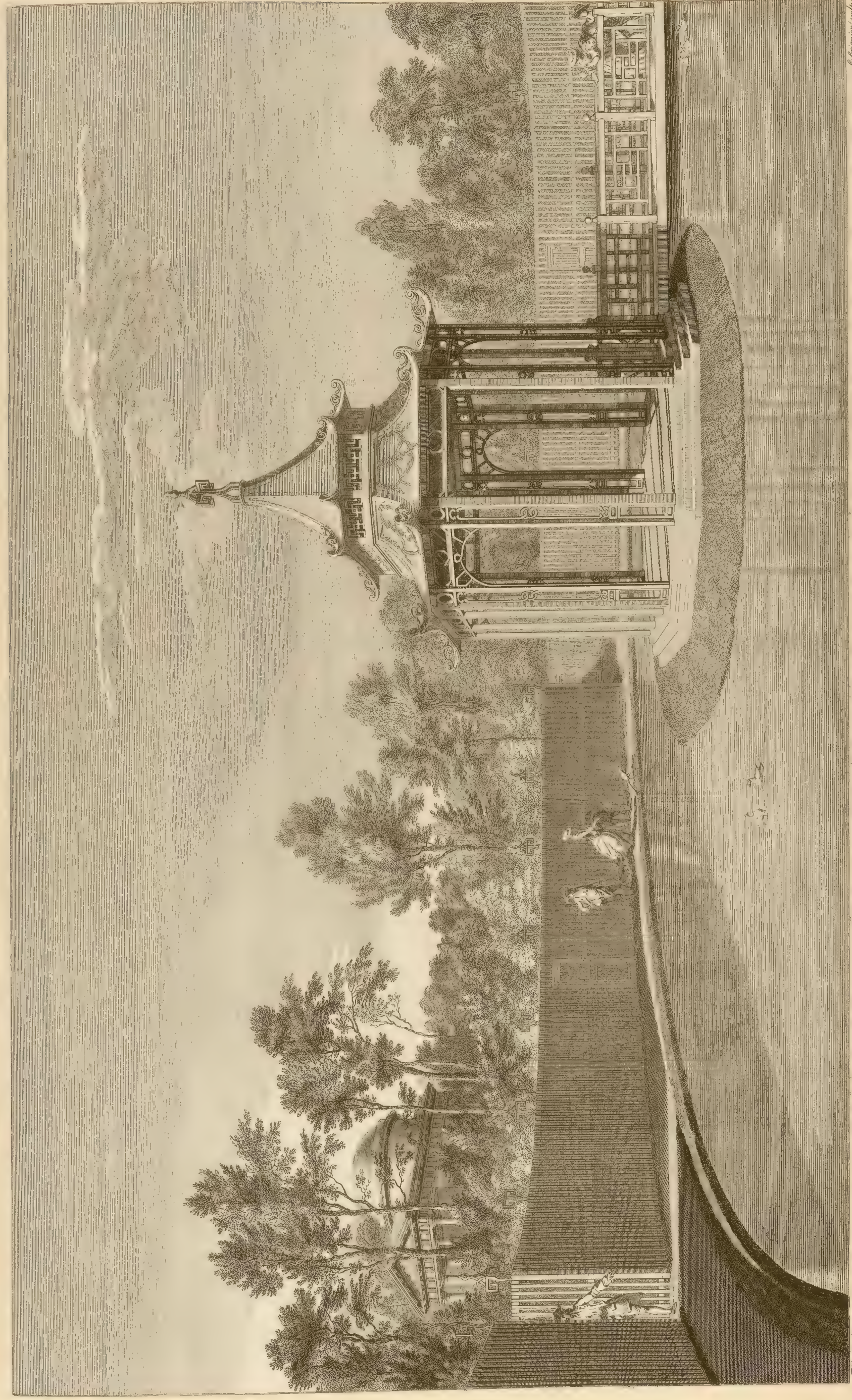
W. Marshall delin.

A View of the Lake and Island at Hen, seen from the Lann,
with the Bridge, the Temples of Archbasar, and Vicary, and the Great Pagoda.

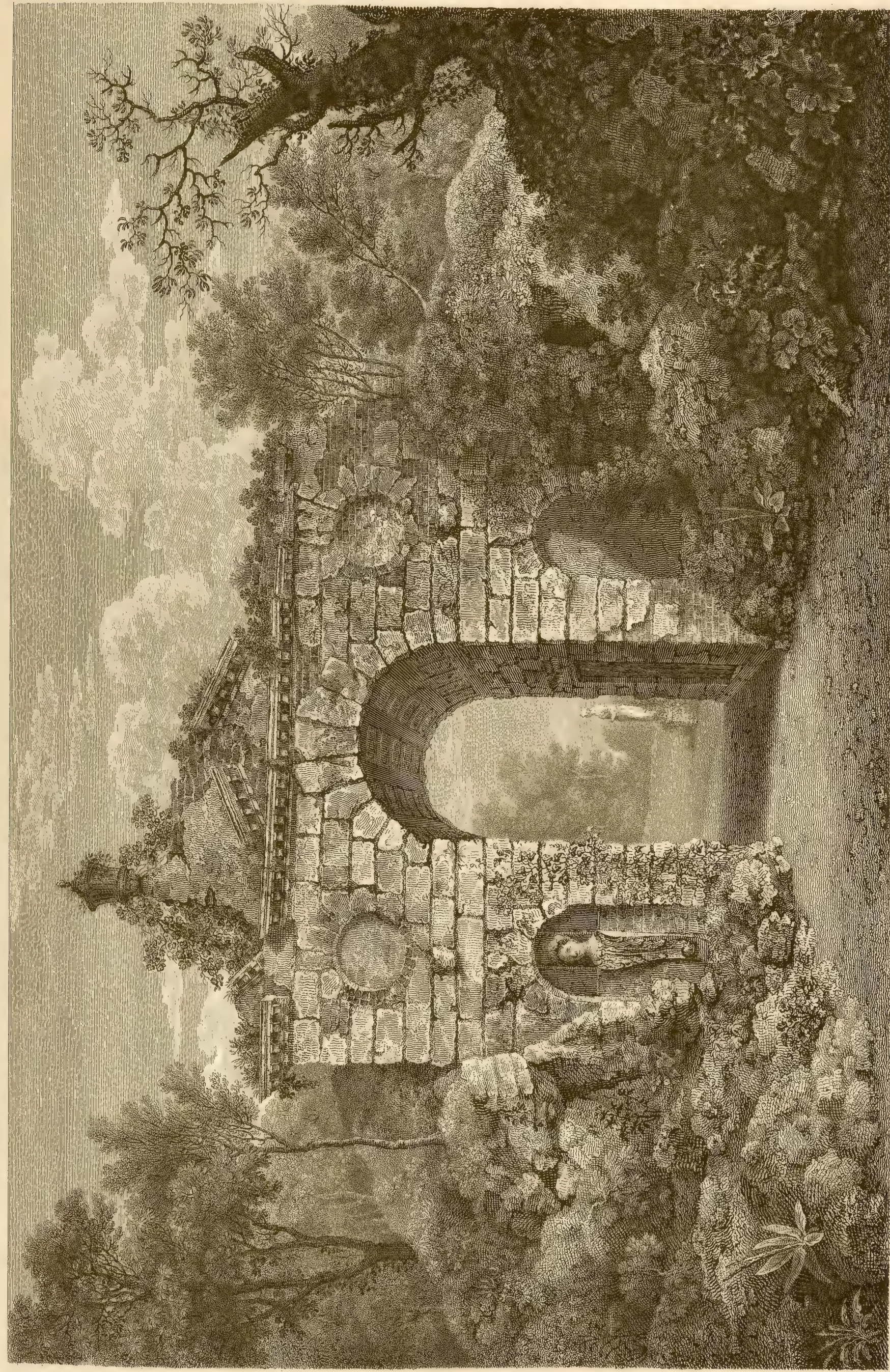
R. Landby sculp.



A View of the Aviary and Flower Garden, at Kew.



A View of the Menagerie, and its Pavillion, at Kenilworth.

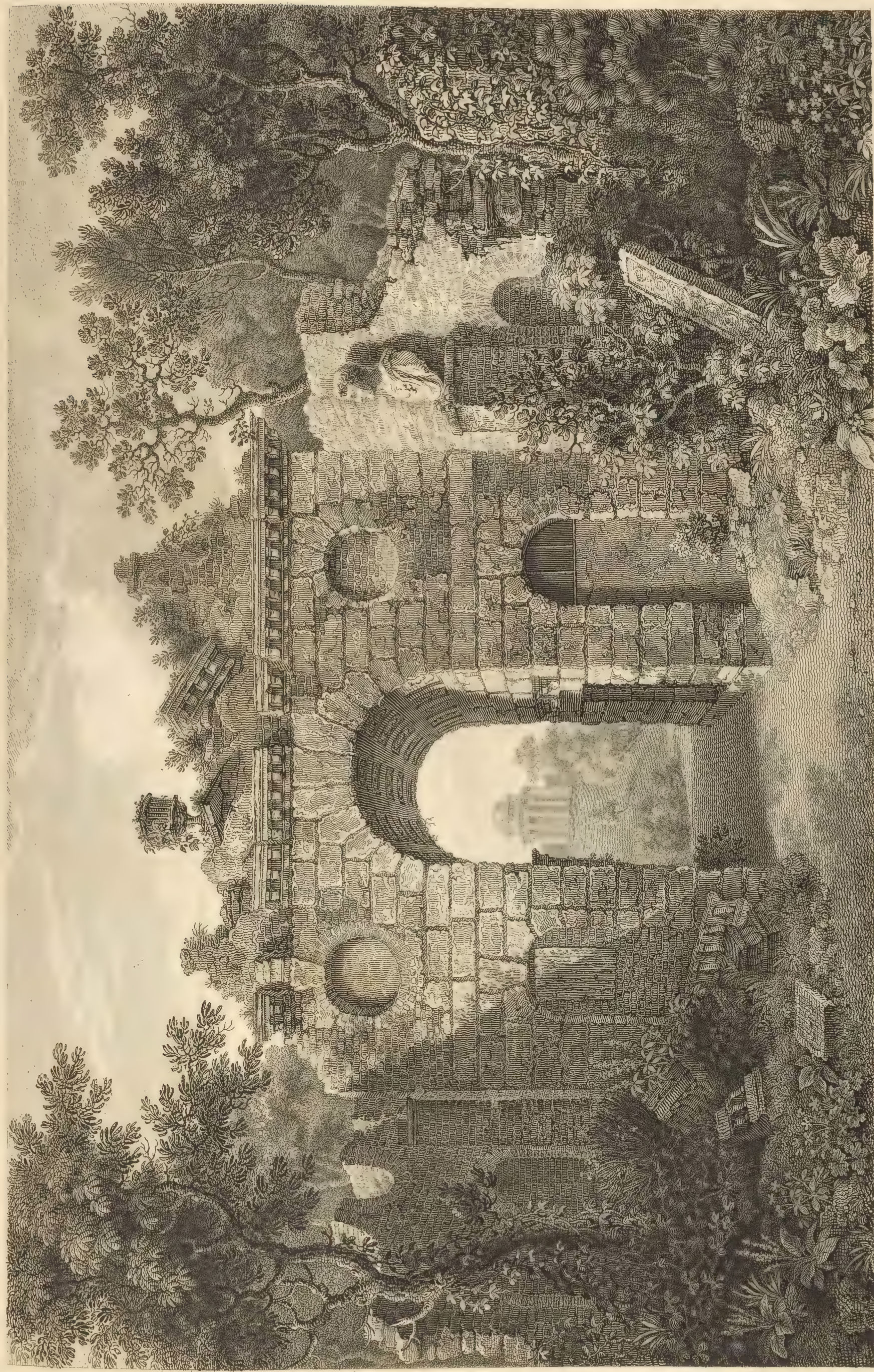


Geo. Hering delin.

North Prospect of the Ruin, in the Gardens of How.

W. Chambers & Architect.

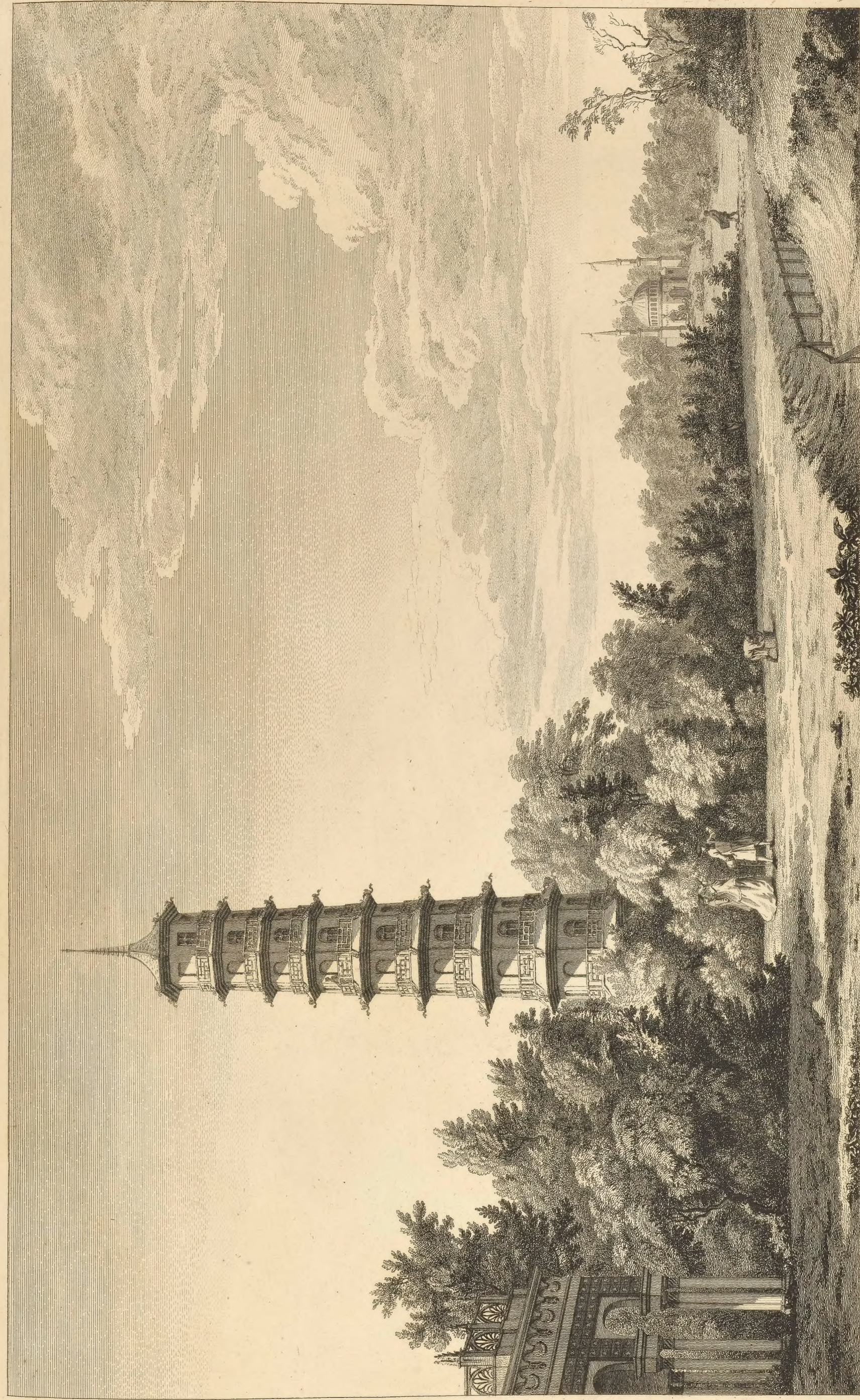
W. Woodde Juss.



A View of the South Side of the Ruins at Kenilworth.

Wm. Woodcut & Engr.

See Sixty-third.



Wm. Mortimer delin.

A View of the Wilderness, with the Alhambra, the Pagoda and the Mosque.

C. R. Smith sculp.

